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The ART DIGEST # 11

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THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"PORTRAIT OF A MAN"

By Giovanni Bellini

Loaned by the Brooklyn Museum to the San Diego Exposition.

See Article on Page 5.

1st MARCH 1936

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"DIANA'S HUNT"

by A. P. RYDER



"THE WHISTLING BOY"

by FRANK DUENECK



"WATCHING A TEMPEST ON THE ENGLISH COAST"

by WINSLOW HOMER

EXHIBITIONS:

During MARCH
PAINTINGS BY DECEASED
AMERICAN MASTERS

During APRIL
PAINTINGS BY CONTEMPORARY
AMERICAN PAINTERS

SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

Centaur or Mule

Heywood Broun, speaking at the opening session of the American Artists Congress in New York's historic Town Hall, Feb. 14, told the delegates bluntly that "the artists and writers of America must organize along trade union principles." In painting his rosy picture of a unionized future, Broun held up the success of the United Mine Workers as an example of the multiple blessings of unionization. Under the leadership of John L. Lewis, he said, the miners may expect to carry platinum watches in the near future. Prosperity for the artists, he intimated, will come only from following the example set by the coal diggers.

Broun maybe forgot this: The economic difference between a lump of coal and a work of art; the inherent and fundamental divergence of the miner, who creates something man cannot live without, from the fine artist, who creates something which not many just now seem to need or want. It is the difference between an economic necessity and a luxury. The miners, through concerted action, forced the mine operators to yield them a living wage. To whom would the artists take a similar demand? Not the people—the masses—who apparently are not now interested. The government? Such a

course might prove successful, but the price might be high in loss of personal initiative and individuality. Case histories of numerous murals commissioned throughout the land that have met with destruction (or cellarization) at the hands of an unappreciative public (the "peepul") indicate that such a plan is not entirely satisfactory.

What is the economic answer? Unionization? In a nation founded and fattened by "rugged individualists," the artist is probably perforce the most "rugged." The very nature that leads him to be an artist makes him intensely individualistic: to such men the very thought of unionization is distasteful. They are not of the same temperament as coal miners. The loss of personal initiative means the death of creative spirit.

Yet, faced with the drying up of the old wells of patronage and forced to meet the conditions of a machine age that is steadily substituting state collectivism for the more "rugged" breed of individualism, the artist is more and more considering the breaded-and-buttered side of his pictures. He is attempting to find the answer to problems that today appear unanswerable. Such an attempt made logical the recent American Artists Congress. The same fault stood in the way of its suc-

cess as is the case with so many artist co-operative efforts—lack of unified support. The Congress was sponsored, primarily, by the Artists Union, a radical organization which, because of its frank communistic leanings, will probably never obtain the support of the powerful conservative artist groups, and for a while, at least, remain the "mouthpiece" of a small but vociferous minority.

Much that was thought-provoking emanated from the first American Artists Congress—though its theme, "Against War and Fascism," remained decidedly in the background. Maybe a succeeding one will search for and find the economic answer to an economic question. If, and when, that happens, it will not be along the lines of unionization.

Unionization of artists could only be effective if the government adopted art body and soul. Whether this would be entirely beneficial is doubtful. Artists of three great European countries are working under syndicalistic and totalitarian conditions today. A consensus prevailing now is that no "great" art is being produced by them.

However, granting that art is to become the step-child of the Federal government, unionization would then be an absolute necessity for the successful artist. The American Legion lobby in Washington



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exemplifies the power of coordinated pressure by a closely organized group. But, what of the artist who remains true to his individuality, who refuses to be herded?

Henri de Kruif, Los Angeles artist, listened to Rockwell Kent speak on the radio on "Should Artists Organize?" and says he was "left cold." "A union that is not effective is worse than no union at all," writes Mr. de Kruif to The Art Digest. "A pants-makers union is effective because men must wear pants—or at least they think they must, which amounts to the same thing.

"But, if you call a strike among the painters and sculptors, the public may say: 'Okay, we can do without you by just ordering another boat-load of pseudo-masterpieces, old and modern, from the mass reproduction mills of Paris. These masterpieces may cost us many times as much as American works of art, but they bear the gilt-edge stamp of bonafide dealers.'

"An American without art in his home may seem ridiculous to you and me, but he is not so ill-at-ease as he would be without his trousers or his rubber-tired Pegasus.

"A union may help commercial artists, photographers and advertising writers. They are essential to the business man's honest advertising.

"Anyone who has tried to organize, or harmonize, a group of artists, naturally will be skeptical. True artists do not herd well. They are not 'class conscious,' fortunately. A true artist is a highly sensitized individual. His thinking is original, in most cases. And he enjoys a singular peace in his lonely work, since no one cares much what he thinks, unless he paints a picture calculated to upset the traditional apple-carts. He is a free soul. And this freedom means everything to him.

"Already we have national art organizations that aim to advance the interests of artists. To these some artists pay dues. But, from our far-flung western spaces, it is difficult to see the benefits accruing to the artists.

"Should artists organize? For an answer try to visualize: the centaur and the unicorn being harnessed up with the draft mules and the riding ponies."

Adding a little bit to Mr. de Kruif's questioning, one may ask if Praxiteles organized a union (or even a guild) of sculptors in Athens; if Raphael, Titian, Leonardo and Michelangelo started a union (or even a guild) of painters in renaissance Italy; if Hals and Rembrandt launched a union (or even a guild) of creative artists in Holland; if Gainsborough, Reynolds, Romney, Lawrence, Hoppner and Raeburn even thought of forming a guild (like those of the silversmiths and butchers) in London; if Inness,

[Continued on page 19]

THE ART DIGEST is published by The Art Digest, Inc.: Peyton Bowell, President; Joseph Layber, Secretary; Peyton Bowell, Jr., Treasurer. Semi-monthly, October to May, inclusive; monthly June, July, August and September. Editor, Peyton Bowell; Associate Editor, Peyton Bowell, Jr.; Assistant Editors, Helen Bowell and Muriel A. Foster; Business Manager, Joseph Layber; Circulation Manager, Alice McCarthy. Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscription: United States, \$3.00 the year; Canada, \$3.20; Foreign, \$3.40; single copies, 25 cents. Editorial and Advertising Office, 116 East 59th St., New York, N. Y. Telephone: Volunteer 5-3571. Volume X, No. 11, 1st March, 1936.

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20 Issues

Volume X

New York, N. Y., 1st March, 1936

No. 11

New Feast of Art Presented at 1936 Version of San Diego's Fair



"David With the Head of Goliath," by Caravaggio. Lent by Dr. N. A. Ferri to San Diego.



"Modesty and Vanity," by Bernardino Luini, Leonardo's Chief Disciple. The Smile of "Vanity" Has Been Compared to that of Mona Lisa.

The Palace of Fine Arts, San Diego, is presenting completely new installations for the San Diego Exposition of 1936, which opened in beautiful Balboa Park on Feb. 12 and will continue until Fall. Featured are the arts of Mexico, the Orient and contemporary America. In last year's version of the exposition, described at length in the July, 1935, issue of THE ART DIGEST, emphasis was placed on the San Diego Gallery's own collections. This year Reginald Poland, the director, has assembled from far and wide a loan exhibition to which America's leading public museums, individual collectors, dealers and artists have generally contributed. Mr. Poland has written the following descriptive account expressly for THE ART DIGEST.

By REGINALD POLAND

In the lower Rotunda ancient polychromed wood carving predominates. One might say that the Rotunda is devoted to the Art of Mary. In the center the gracious figure of Mary, as Queen of Heaven, welcomes the visitor with open arms—a 17th century carving of great interest; in the folds of her outstretched garment the martyrs of all ages seek protection. On either side of the entrance hang 16th century painted panels of the Madonna in reds, blues and golds. In the niches against deep madder-lake, are on the left a slender Gothic Madonna and on the right a Renaissance figure of equal refinement. A medallion with a sculptured Della Robbia Madonna hangs against a rich wine damask, and the blue circle is repeated in the haloes of saints against the side walls. Angelic polychromed figures, as candelabra,

flank the grand staircase. Tapestries and paintings add their own quality of gold and blue and red, until the total vibration lends to the atmosphere of the Rotunda a mystic glow.

FAR EASTERN ART

The first archway to the left leads to the gallery of Far Eastern art. A heroic 13th century metal sculpture of Buddha at the end of the gallery dominates the room. Ancestral portraits of strong color and pat-

tern are none the less placid on the side walls. Sculptured horses of the Tang period, whose perfection of form is enhanced by the patina of centuries; potteries and porcelains of the great periods, jades and ivories of consummate beauty may be found here. Even in the small compass of this room there is enough of the greatness of the art of China of the last 1,000 years to give one pause.

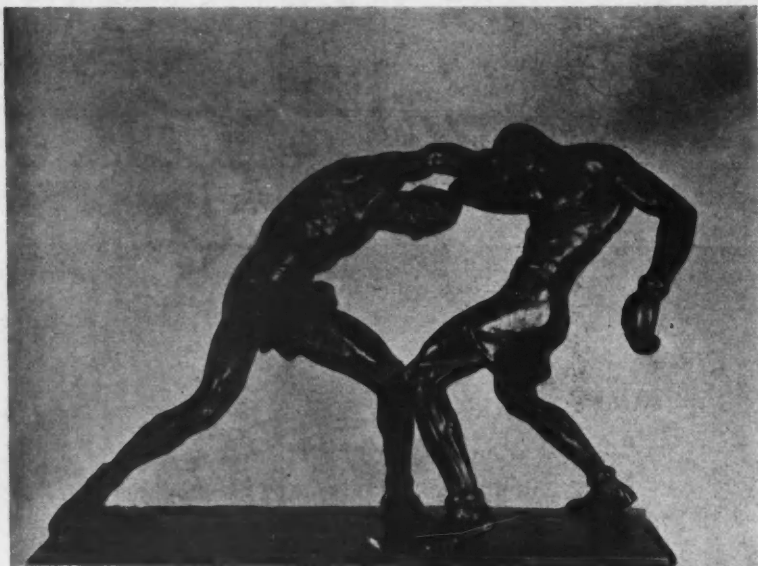
As Laurence Binyon wrote in the London Observer: "In Europe, one country or another has a great period of creation, and then apparently becomes exhausted; but in China period after period passes, each of some hundreds of years, and there is still the Chinese genius working, now in one form, now in another; if in the later periods with less interior power and glow, still maintaining the tradition."

"What is the secret of this continuity, this vitality? Perhaps it is just that gift of flexibility which has enabled the Chinese to assimilate so much from outside and to lead their conquerors captive. With them the human spirit is not at odds with a world it wants to dominate and rule; it glows out and draws in; it is in love with things. It is continually refreshing itself with the life outside itself. It is all the more human on this account; for this is one of the privileges of being human."

Next one comes to the room of sculpture by Arthur Putnam, an out-of-doors man who knew nature, life in its natural, close-to-the-soil delight; who loved animals. His art is vital and romantic. The humor of the bear erect on hind legs, the sinister movements



"Wildflowers," by Charles A. Aiken. Lent by the Artist.



"Right to the Jaw," by Mahonri Young. Lent by Kraushaar Gallery.

of "cat" animals and the fascinating awkwardness of the young colt, the majesty of the lion, are all here. No less expressive are the artist's quick pencil sketches. No wonder he was invited to hold exhibitions in the great European capitals, to have his sculpture acquired for many great public collections.

THE EXCITING MODERN FRENCH

The very modern French room will attract the artist and the layman who would be aware of the life of his own times. Here are the Fauves, the Cubists, the apostles of Pathos and Sur-realisme. Among them are: Cézanne, Gauguin, Dufy, Feininger, Friesz, Jawlensky, Klee, Kandinsky, Leger, Hayter, Maillol and many others. The attempted combination of the most aesthetic rhythms (illustrated in the Renaissance by Botticelli's "Spring" or "Birth of Venus") with the elemental, primitive realism (as in African sculpture)—of such is the portrait head by Modigliani. Hans Arp's creations, composed of abstract, geometric shapes, are supposed to present pure aesthetic emotions through the types and combinations of forms, undiluted by any imitation of nature, which, like the suggestion of a barking dog in otherwise pure music, might break the illusion of the world of art as such and its proper reaction upon its audience.

Across the Rotunda the Art Guild room presents the best available work by members of our own artist group, most of whom live in San Diego. Scenes of this region, sculptured portraits of national figures, pottery made in this country, and prints peculiarly interpretative of the West Coast terrain are here.

MEXICO

Two Mexican galleries complete the lower-floor exhibitions. There are fine old Saltillo serapi blankets in which the peons appeared, their principal garment of protection and adornment. A tooled leather coffer, sculptured figures of veneration and bright, lacquered gourds are other pieces of old Mexican craftsmanship. The modern renaissance of mural painting and print making is displayed in the strong art of Rivera, Orozco, Siqueiros, Montenegro, Merida, Martinez and others—a very carefully chosen and representative collection of the best which fertile and vital

Mexico has to offer. This exhibition has the sponsorship of Mexico itself.

As the visitor passes up to the second floor of the gallery building, he will see a series of decorative pictures from various contemporary "schools": a big mural panel of colorful figures by Rivera; "Athletes" by Zarraga, a stimulating large canvas; "The Gladiator" by de Chirico of Italy; "Antonia" as a gipsy by Zuloaga of Spain; and a gleaming aluminum panel with a black panther by Anton Blazek of California.

THE OLD MASTERS

The old master gallery is entirely different from that of the last exposition. The Italians who, with the Flemish, also well represented, have given us our solid foundation for the painting of later days, are this time featured. One may review this art from the medieval "Annunciation" panels by De Fredi and the Madonna by Masolino, to the Renaissance "Madonna with Angels and Attendant Figures" by Palma Vecchio, to the High Renaissance "Modesty and Vanity" by Leonardo's closest disciple Luini, and on into the baroque "David with the Head of Goliath" by Caravaggio. There are other fine paintings by Bellini of Italy, Cranach of Germany, Bourdi-

chon and Boucher of France, Van Dyck of Flanders and Raeburn of England, and superb figure composition by Frans Hals, and Rembrandt of Holland.

In the Spanish Period Room is assembled a variety of beautiful pieces of furniture and sculpture, together with paintings by such great masters as Velasquez, Zurbaran and Goya. The elaborate and striking sense of ornamentation and naturalistic effects in Spanish art are quite evident here.

Among the other "old master" features are: "Saint Jerome" by Francesco de Zurbaran; "The Soothsayer" by Jusepe de Ribera; "The Silent Pool" by Gustave Courbet; "The Saxon Courtier" by Lucas Cranach; "Portrait of Annie Haden" by Whistler; "Enthroned Virgin Holding Christ Child" by Zenobio de Macchiarelli; "Saint Stephen" by Vittore Carpaccio; Triptych by Giovanni Dal Ponte; "Madonna and Child Seated on a Throne" by Marcel de Sas.

AMERICA TODAY

The visitor to the American painting gallery may go back a bit to the poetic and lyric landscapes of Inness, to the sensitive portrait of Whistler's "Little Annie Haden," or to the strongly emphasized figure themes of Duveneck and Sargent. He may proceed to the realism of the late Gari Melchers' "Hunter Going to the Traps," to the virile yet delicately beautiful portrait of his daughter Anne by Bellows, or to the romantic "Breaking Clouds" of Frederick Waugh's marine. Very much in the modern vein are Guy Pène du Bois' "Chanticleer;" Grant Wood's "Stone City, Iowa;" Charles Sheeler's "Still Life" of a port wine glass against jade-green; Morris Kantor's "Captain's House," one of his "outdoor-indoor" pictures; and Maurice Sterne's great "Dance of the Elements," painted in Bali. Here is a wealth of progressive American painting and sculpture.

These twelve galleries represent the most extreme contrasts of national expression, but the urge is the same felt with varying intensity by the individual artist—the need to live, to achieve harmony in a chaotic world.

In Mexico, land without a twilight, where darkness follows light suddenly, where joy and pain crowd in upon each other, art has an emotional intensity, a vivid pattern of conflicting lines and tones, quite different from the art of the Far East. For the Mexican artist there is only the present, for the Oriental artist there was eternity. The American artist has neither the Mexican's vivid



"Returning Sardiniers," by Jonas Lie. Lent by the Artist.

sense of the present, nor the Oriental's calm sense of the eternal. He is a bit reticent about life, and his art has a comparative concern with its surface manifestations. However, he is assimilating much of the technical science of the past and is achieving a refinement of statement that is noteworthy. No doubt our life is too free from pain and meditation to produce as yet an art of great emotional power.

Charles A. Aiken, artist and director of the Fifteen Gallery in New York, assembled at Mr. Poland's invitation a comprehensive group of Eastern paintings and sculptures for inclusion in the San Diego Art Exposition. Mr. Aiken, whose "Wild Flowers," herewith reproduced, was especially invited, describes the works included in this group.

By CHARLES A. AIKEN

The American pictures and sculpture which were obtained in New York present a wide variety of subject matter and method, ranging from the anecdotal and dramatic early "Union Square" of J. Alden Weir, to the brilliant and stylistic still life of Henry Varnum Poor. Eugene Higgins is represented by a fine, early work entitled "Jews of Poland." "Net Wagon" by Gifford Beal, though not of his latest period, has qualities of design and action which he has never surpassed. By Cecilia Beaux is a picture which she says was really painted for the fun of doing it—a little French girl dressing dolls.

Mary Cassatt, a master in the field of child sculpture, is at her most felicitous in the beautiful mother and child group called "En Bateau." Haley Lever's "Yachts" is characteristically dynamic, with its bobbing boats and swinging sails, all set off by a dark cloud. Jonas Lie also shows intimate knowledge of boats and sails in his rhythmic procession of "Sardinians Returning to Port."

John L. Carlson's "Sunny Brookside," John F. Folinsbee's "Canal, Quay at Trenton" and Charles H. Davis' "Landscape" are all typical examples by these artists. The Folinsbee, however, departs from the artist's usual grave and sombre manner. There is fine warm color in Herbert B. Tschudy's "Old Laguna." The "Boy Practicing" by James Chapin is serio-comic, very much of a contrast to Luigi Lucioni's "Problems in Rhythm," which also deals with a boy. Eugene Speicher's "Joyce" is one of his most successful portraits of young women, full of dignity and charm, beautiful in its quiet color scheme. John Sloan's "Election Night" is a typical example of the period in which he employed rich



"Monks and Nuns." A Mural Rendering by Alfredo Ramos Martinez. Included in San Diego Art Exposition.

sombre coloring in the delineation of city scenes. Another interesting figure composition is Ivan Olinsky's "In the Park."

Childe Hassam's "Windmill at Sundown" is in a gentle and pensive mood. Henry Lee McFee also offers a beautiful tonality in his landscape, which contains a touch of the mysterious, as does the "Autumn Evening" of Charles Burchfield, whose dark pines towering over a dilapidated farm house in the twilight create a sensation of eeriness and loneliness hard to describe. Mystery too, is the dominant quality of the small figure composition by Arthur B. Davies.

The "Perseus" of John Singer Sargent, showing Cellini's majestic statue strongly illuminated by artificial light against its wonderful architectural setting, is like something unearthly. Architecture also is the inspiration of George Oberteuffer's "Notre Dame."

In sculpture, Mahonri Young's "Right to the Jaw" possesses great force and most vigorous composition. Arthur Lee's "Rhythm" shows the male figure in perfection. "The Girl with Bobbed Hair" by Gaston Lachaise is a simple character study, quite out of his usual vein. "The Jockey" of Hunt Diederich and the "Aberdeen Angus" of Herbert Hazeltine are spirited interpretations of animal life, stylized and simplified.

A Bid for Charm

Charm as a prerequisite for winning a prize now enters the exhibition field. "To evoke and perpetuate the ideal of charm in painting," the Blanche Ben'amin prize of \$250 is offered by Edward B. Benjamin of New Orleans for "the loveliest picture of a Southern scene, person or object" exhibited in 16th annual exhibition of the Southern States Art League, to be held in the Houston Museum of Fine Arts, April 3 to 30. Mr. Benjamin is giving the prize in honor of his wife, and it is open to pictures of any size.

Other prizes to be awarded include one from the Houston Garden Club for the best flower painting; from the College Women's Club for the best water color; from the Houston Chamber of Commerce for landscape in oil and from the Junior Chamber of Commerce for graphic art; and from Dr. H. deB. Seebold for the outstanding example of craft work. Lila Hay Chapman of Birmingham is again offering her annual purchase prize of \$25 for the best etching.

Only members may submit work to the jury. Members must be practicing artists born in the South or resident there at least five years. The closing date for receiving exhibits is March 7. Application blanks and further information may be obtained from Ethel Hutson, secretary-treasurer of the league, 7321 Panola St., New Orleans.

Freund Opens Gallery

Karl Freund Arts, Inc., joins the phalanx of New York galleries, at 50 East 57th Street. Mr. Freund will handle contemporary painting and sculpture, objets d'art, antiquities, and arts for the garden, selected with the discrimination which has gained him prominence in art circles.

For his inaugural exhibition, Mr. Freund presents the sculpture of Wheeler Williams, paintings by the Swiss modern, Oscar Lüthy, fabric pictures by Beldy, vitoprints by Ides and a collection exemplifying "The Deer in the Arts of the Ages," on view until March 7. Also in this exhibition are sculptures by Jo Davidson, Malvina Hoffman, Paulanship, Eli Nadelman, Chana Orloff, Albert Stewart and Wenning, and paintings by Aime Barraud, A. Leon-Gard and Leon Gaspard.



"The Net Wagon," by Gifford Beal. Lent to San Diego by Kraushaar Gallery.

Juror Holds Mirror Up to Malcontents



"String Quartet," by David Park. Awarded Second Anne Bremer Prize at the 56th Annual Exhibition of the San Francisco Art Association.

The jurors who selected the exhibits for the 56th annual exhibition of the San Francisco Art Association, on view at the San Francisco Museum until March 8, have come in for the usual yearly criticism for having rejected so many paintings. But unlike so many long-suffering juries, the San Francisco group failed to turn the other cheek. One of them, Worth Ryder, while admitting that the show "does not measure up to the usual standard," laid the blame at the door of the artists, where so many have long felt it belongs. "Here are," writes Mr. Ryder, "some of the facts concerning the poor showing made:

"1.—Many of our foremost painters and sculptors sent nothing at all.

"2.—Some produced hurry-up compositions superficially conceived and hastily slung together for this show.

"3.—Others dug up any old thing from the garret in order to take advantage of the clause in the by-laws which forces the jury to accept at least one painting from an artist member of the association.

"4.—A great number of pictures were badly framed.

"5.—Pictures of social-unrest themes, some not belonging in the realm of fine art at all, presumed to get by for their illustrative factors or their violent action."

Then Mr. Ryder gives the artists some pertinent advice: "A little clear thinking and active work can easily prevent the same conditions from occurring in the future. Every artist who wants the art of California to be a living, vital force and who is eager to have San Francisco maintain its leadership in the West should belong to the association and he should direct suggestions to the artists' council whereby the annual can be always the most important exhibition in California. Here is a start:

"1.—Have the jury act as a committee

charged with the task of canvassing the studios and making selections. (This is done in all the big centers of Europe for the Carnegie International.) A delegation might be sent to Los Angeles for a similar purpose.

"2.—Delete the clause in the by-laws concerning the one-picture privilege. If this is not done, then establish a jury-free room where works rejected for the main gallery could be hung. Sell space in this same gallery to painters not yet members of the art association.

"3.—Place some restrictions on frames. The jury was forced to conclude that all McAllister Street had been looted for this show. Why do so many of our young artists with a grand passion for the American scene think that a ruined mid-Victorian house with a false front is the only reality? Why do they inclose replicas of this house in second-hand gilt frames and send them to the tired jury? Why, also, do so many mistake a high school romanticism about the martyred workman with the symbols of his martyrdom for genuine aesthetic experience? Most painters cease to be artists the moment they become propagandists.

"Gesticulations and sobs in a gilded frame are not art. Such a painter mistakes his medium; he should be soap-boxing in Union Square. A true artist is clear about his business, which is to solve certain problems of materials beautifully, and not to preach politics nor social reforms.

"There are many good canvases to be seen at the annual. A painting is made to be looked at, so I shall leave it to you to discover the fine ones. Certainly one of them is the David Park. Here is a very young and sincere artist who appears to understand that painting is an art concerned with the sense of sight. Without propaganda, without flamboyant or exaggerated gestures, he presents for our refreshment a new world of vis-

Curtailed

Charges of favoritism, inefficiency and letting control in the so-called "creative art projects" have culminated in the stripping of Henry C. Alsberg, National Director of the Federal Writers Projects, of all authority over personnel in New York, according to T. P. Headen of the New York Sun. This action of Harry L. Hopkins, Federal Relief Director, says Mr. Headen, marks a "complete reversal in policy regarding the four national projects of creative art in New York." It means that Nikolai Sokoloff, director of the music project; Miss Hallie Flanagan, director of the theatre project, and Holger Cahill, director of the artists' project, find their authority over personnel in New York curtailed to the same extent as that of Mr. Alsberg.

Henceforth, writes Mr. Headen, "all will be under the direct supervision of Victor L. Ridder, WPA administrator in New York, through William L. Nunn, who was sent to New York recently to straighten out the fantastic tangle that developed in New York while being administered directly from Washington." Mr. Nunn is a young economist who has made a reputation as a "trouble shooter" for the administration. The power to hire and fire will rest solely with Mr. Ritter. The four national administrators will retain their titles and serve in "advisory" capacities on technical questions to Mr. Hopkins.

The Sun had previously exposed conditions in a series of articles. "Persons close to the situation," says Mr. Headen, "say that Washington realizes its failure to control from the capital the activities of groups of the unemployed engaged in artistic endeavors. There is a feeling this failure may have been due to the fact that all four national administrators are of reputedly leftist temper, more concerned with fostering their own views than in supplying employment for the needy as cheaply as possible."

"The unusual leftist influence exerted on the writers' project in New York, organized to compile a guide book of the city by groups of relief workers, who seemingly were able to obtain the removal of supervisors they disliked, stop the discharge of incompetents and make of the project office a workshop for the production of radical literature, was recently exposed. . . .

"The music project next provided a boom-erang of publicity against the administration when Mr. Ritter undertook to discharge forty musicians who refused to play for the winter carnival in Central Park last month and found he had no authority to do so.

"Mr. Ridder went to Washington with the demand that either he be given authority over the New York branches of the four projects or be relieved of the responsibility of footing their bills and supplying them with personnel." Fuel was added to the fires of criticism when Mr. Alsberg relieved W. K. Van Olinda as State Director of the Writers Project and appointed Orrick Johns, a former associate editor of the *New Masses* and a widely-known lecturer on Communism.

ual forms, more moving, more delightful than the visual world we know. He gives us something thrilling to look at.

"When more of our young painters cease intellectualizing, revitalize their sense of sight, and concern themselves with the creation of a sort of visual music, with making picture-shapes that glow—then they will do much towards satisfying the genuine yearning that all men have for beauty."

Metropolitan Buys Titian's Famous "Venus and the Lute Player"



"Venus and the Lute Player," by Titian (Venetian: 1477 (?) - 1576). Purchased by the Metropolitan Museum from Lord Duveen.

Titian's great painting of "Venus and the Lute Player," glowing with the warm, orchestrated color of the master's full maturity, has just been purchased by the Metropolitan Museum of Art from Lord Duveen for an unnamed sum. The acquisition was described by Harry B. Wehle, curator of paintings, as "perhaps the most important single object of art which the museum has bought in the 66 years of its history." It has been installed in the Marquand Gallery at the top of the main stairway, sharing attention with paintings by Rembrandt, Van Dyck, Hals and Rubens.

The canvas is of large dimensions, 65 by 82 inches, and dates from about 1560, when Titian was probably 83 years of age (Titian died of the plague at 99). Reclining on a couch in the loggia of a country palace is the nude figure of Venus, a goddess of noble proportions, her pearly body supported against a pillow and set off by the violet-hued couch upon which she lies and by the deep wine colored curtains which hang in sumptuous folds behind her. In her golden hair and around her throat are strings of pearls. A cupid is crowning the goddess with a wreath of flowers, and at her feet sits a fashionably dressed young man playing on a lute while he gazes upon her with rapture. The lifted head of the goddess gives the nobility of expression that is characteristic of Greek sculpture, as distinguished from the voluptuousness that was Titian.

The harmony of the scene is enriched by

the glorious wide landscape which stretches out beyond the parapet of the loggia. This landscape is executed without the sacrifice of delicacy and subtlety and yet with a breath and freedom, an opulence of broken color, which is almost modern. Some experts believe that the landscape was painted ten years after the portrait of the nude. Mr. Wehle holds that the background's freedom of treatment was prophetic of the technique that was rediscovered by Gainsborough and Turner three centuries after Titian, and which later developed into the school of Impressionism.

"Venus and the Lute Player" hung for generations at Holkham Hall, Norfolk, England, seat of the Earl of Leicester. It was acquired by Sir Thomas Coke, later Earl of Leicester, during a "Grand Tour" of the continent, which occupied several years of his young manhood. It was during these years that he bought most of the items in his magnificent collection. The picture was mentioned by Alexander Hume in 1829 as being at Holkham Hall. It was bought by Lord Duveen from the collection of the Earl of Leicester in 1932, and is known especially to American art lovers through having been lent by Lord Duveen to the 1936 Century of Progress Art Exhibition in Chicago. During the summer of 1935 it was returned to Venice for the great exhibition of Titian's works.

Titian painted four other Venuses more or less related in general conception, though each is a separate composition. One of them is in the Uffizi, one in the Kaiser Friedrich

Museum and two in the Prado. In three of these four there are organ players introduced instead of the lute player, and in one there is only Venus and Cupid and a little dog. In the Fitzwilliam Museum, Cambridge, there is a studio copy of the Metropolitan's picture, which some competent critics consider to be a 17th century work. In the Dresden Gallery is a variant, also probably dating from the 17th century. Baron Detlev von Hadeln, German expert, thinks the Metropolitan's painting to be the real prototype of the numerous related pictures, and that the "Venus of Holkham," so-called, is "unique by virtue of the statuesque character of the chief figure."

Lionello Venturi, eminent Italian critic, who is now giving lectures in America, writes of the painting: "The beauty of the flesh-tints of the lady, the beauty of the silvery lights in the landscape, give to this picture a place apart among the similar creations of Titian."

Lord Duveen issued the following statement: "It is a matter of very great pleasure to know that this picture is to find a permanent home at the Metropolitan Museum, there to be enjoyed by the people. In making this purchase the museum is continuing its established practice of adding to its collection the most celebrated works of the greatest masters, and in this policy it is pre-eminent among the museums of America."

When asked the sum paid by the museum, Herbert E. Winlock, the director, said: "We never talk price. It doesn't mean anything."

Canadian Critic Proclaims Independence of the Dominion's Art



"Nude," by John Alfsen.

[Art in Canada has traveled a road analogous to that followed by art in the United States. Compelled to battle powerful forces of nature for existence, Canadians did not find the leisure to take an interest in native art expression until the latter half of the last century. Subsequently they passed through the same periods of foreign influence as did the Americans—the Barbizon School, Impressionism, and the Paris school of Post-Expressionism. It was not until the years 1910-1917 that the Canadians began to develop a vigorous native idiom, somewhat similar to the Homer-Ryder-Bellows school and later the "American Scene" across the border. It was then that the Group of Seven, drawn together by kindred interests, came to the conclusion that the only way to interpret faithfully their country was to desert the studio for the forests and lakes and rocks, to absorb the atmosphere of the native scene. An exhibition of works by The Seven, together with their successors, has just been held at the Art Gallery of Toronto. The following article written by Graham Campbell McInnes on that exhibition gives an interesting account of Canada's struggle for a native expression.]

By GRAHAM CAMPBELL McINNES

Art in Canada, as in the other British Dominions and America, has been, until fairly recently, quite a negligible factor both in itself and in relation to the development of the country. The reasons for this are social rather than artistic, and are easily discernible to those who are familiar with the conditions of life in "young countries". Until the struggle with the elements, the battle against the encroaching forces of nature, has been won, there can be none of that physical security, with its accompanying leisure, that is so necessary for the production of a native art.

In Canada, these conditions have been intensified by the extreme severity of the climate,

and the heartbreaking struggle necessary even to secure a foothold on the land; consequently, despite the fact that her history dates back some 300 years, it was not until the latter half of the last century that the artist began to emerge. And when he did, it was to be caught in the European art of the period; not the great tradition, not even the pioneer work that was going on in contemporary France, but the Dutch landscapists and the Barbizon school. Whatever may be the merits of these two schools, the result of seeing an austere and spacious country, full of rich color and massive forms which lend themselves so easily to bold sweeping design, through their eyes and with their brush, was hopelessly artificial.

Apart from the work of Cornelius Krieghoff (1815-72) and Paul Kane (1810-71), who wandered amongst the French-Canadian habitants and the Indians, painting charming, informative and anecdotic little pictures recording their life and customs, Canadian art had produced little that could justify optimism regarding its future. As late as 1910 its stock in trade, apart from the usual official portraits, consisted of strictly derivative interpretations bearing little mark of having been inspired by contemporary life.

But during the years 1910 to 1917 work was proceeding, among a few adventurous spirits, that was destined to blow life and strength into Canadian art and to change completely its direction, creating for the first time a vigorous native idiom, the implications of which are still being elaborated and explored today.

These men, who later formed themselves into the Group of Seven, were drawn to each other because, independently, they had reached the conclusion that the only way faithfully to interpret the spirit of their country was to desert the studio for the rocks and lakes

and pines, and to see if, by soaking themselves in the atmosphere of the North Country an admittedly hesitant but sincere Canadian art would not emerge. Their names were Tom Thomson (1877-1917), J. E. H. MacDonald (1873-1932), Arthur Lismer, A. Y. Jackson, Lauren Harris, F. H. Varley and Frank Carmichael; and they succeeded eventually beyond all their expectations.

There is scarcely a landscape artist, and few portraitists, in Canada today who has not benefited by the pioneer work of these men, and drawn inspiration from their experience. They are, in fact, the creative predecessors of modern Canadian art. But all movements, their energizing and liberating duty performed, tend to harden into stereotyped formulae; and though the stature of the original members of the Group of Seven remained undiminished, there grew up a host of imitators who seized on their technical discoveries and reproduced echoes of their work without its sincerity and inspirational fire. Hosts of Thomsonian jack pines, Georgian Bay rocks and Quebec snowscapes after the manner of Lismer and Jackson, and the recurring exhibitions of the various groups of painters became a monotonous record of their lack of inventive capacity. From 1924 on, it was possible to forecast the exact nature of any showing; and Canadian art, led from the wilderness, languished in the doldrums for want of imagination and self-discipline, though there were a few notable exceptions like the highly individual landscapist, David Milne, and Lemoine Fitzgerald.

But during the last four years a subtle and gradual, but very definite, change has begun to come over many of the younger artists, and it is gratifying to note that an increasing number of them, while acknowledging their debt to those who broke the ground, are now standing on their own feet, working out their own salvation, and creating a new, more closely coördinated, less derivative art.

It was for this reason that the recent exhibition of the Canadian Group of Painters, consisting of work by the 28 members of the Group and 30 invited contributors, held at the Art Gallery of Toronto, was so interesting and important. For there, among the 150 canvases and drawings shown, a quite new undercurrent of assurance and independence was discernible, as well as marked developments among the younger artists.

Of these younger artists, perhaps the most important is Carl Schaefer. He realized that it was not necessary to "go North" to find significant forms in the landscape about him, and this realization, coupled with a whimsical humor and a strong plastic sense, has enabled him to wrest satisfying and coherent canvases from the Southern scene.

Her absolute sincerity and the deep feeling with which she endows her work are at last bringing recognition to Emily Carr, who has found in the forests of British Columbia subjects which show to the full her passionate conviction and her sensitiveness to color values.

Two other women who have molded the

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discoveries of the original group to fit their own personal art are Prudence Heward and Yvonne McKague.

Perhaps the most superb colorist among the younger artists is Pegi Nicol. . . . With the exercise of restraint she will be able to do full justice to the extreme delicacy and subtlety of her color sense.

Gordon Webber is an artist at times inclined to a too great insistence upon the rhythmic quality of the subjects he depicts. But his recent canvases show increased facility and a tendency to closer coordination which, while not minimizing the dynamic flow of his line, recognize the importance of the interaction of static masses.

The nudes of Will Ogilvie, Alexandre Bercovitch and Louis Muhlstock; the city scenes of Franz Brandtner and André Bieler; the still lifes of Marian Scott and the landscape work of Rody Courtice are other hopeful signs that the too long dependence on the Group of Seven is over.

All the above mentioned artists do not, of course, remain untouched by contemporary painting in Europe; and in describing their essentially Canadian qualities, I do not mean to imply that they are isolationists. But inevitably what good they have been able to imbibe from contemporary painting abroad, has been conditioned by their environment. There remain, however, four artists whose work, owing to longer and closer contacts with Europe, may form, perhaps, a basis for direct comparison.

Of these probably the most important is Paraskeva Clark. A Russian by birth, she came to Canada some years ago and brought to the Canadian scene her native sensibility and her talent for conceiving plastic relationships.

Evidence of her long sojourn in France is apparent in the work of Lillian Freiman, whose delicacy and restraint has been given a hidden and wiry strength by renewed contact with her native land.

John Lyman, a Montreal artist who has lived much in Paris, paints with strength and understanding in the genuine Derain tradition, which, when applied to the Canadian scene produces landscapes at once authoritative and full of classic dignity.

John Alfsen is possibly the best painter of nudes at work in Canada today, and his recent canvases show him clearing his work of a certain muddy impasto which tended to obscure his delicate appreciation of forms.

It may with justice be said that Canadian art has begun to come into its own. Years of barrenness yielded at last men who saw the beauty their country had to offer, and their followers, having made the initial mistake of copying them too closely, are now realizing their error and seeking, by adapting the discoveries made for them by their predecessors, to build up an art which, while not bound to the mere representation of natural phenomena, shall be experientially rooted in the soil of its country and the people who dwell by it. It is likely that during the next ten years we shall see them consolidate their position and emerge as the protagonists of an ordered as well as a virile Canadian art.

Dehner Paints Porto Rico's Squalor, Color



"Puerto Rico: Sunday Morning." A Water Color by Walt Dehner.

Walt Dehner, young director of the art school of the University of Porto Rico, will exhibit a group of more than 40 water colors of that island and other tropical places at the Jacques Seligmann Galleries, New York, from March 2 to 14. Dehner, who is now in New York on a leave of absence from the Academy, was granted a stipend from the Carnegie fund for study and research work. In his seven efficient years at the Academy, Dehner has done much to stimulate art interest in Porto Rico. That art appreciation there has been surprisingly developed is attested by the fact that the first exhibition of contemporary art arranged on the island by this young artist was attended by 200, whereas the last exhibition was attended by 15,000.

A keen appreciation for native flavor approached in a highly personal manner is evidenced in Dehner's work. With scattered notes of color and a free manner of working, he is able to catch the character of the narrow and squalid streets peopled with lazy natives. It might be said that his water colors are full of sunshine and airiness. With the enthusiasm and vigor of youth, he is skilled in catching the brilliant pattern of glaring sunlight. An air of clear freshness is caught in his glimpses of Porto Rican cities, scenes from the Virgin Islands, Guadeloupe and Andorra, and in the sweeping palm-lined beaches, which Dehner seems keenly interested in portraying.

In presenting the life of Porto Rico in its native aspects, the artist ran into difficulties. On setting up his easel in the street he was surrounded immediately by a group of young natives curious to examine his brushes and to test his palette. They would squeeze the tubes of paint to see the colors come out and almost climb up on his easel. Nothing much could be done about it because it was in

what might be called a spirit of camaraderie.

Dehner is well trained. Born in Buffalo, he acquired, while a student at Harvard, his first practice in art, and later became a part-time student at the School of the Boston Museum of Fine Arts. Still later at the Art Students League in New York he studied with Bellows and Speicher, and at the Pennsylvania Academy of the Fine Arts with Garber and Breckenridge.

Dehner's accomplishments in the field of photography may now be seen at Rabinovitch Gallery, where he is showing a group of photographs and lithotints. An earlier exhibition of water colors was held at the Babcock Gallery in 1931.

Fine Prints in Auction

The Plaza Art Galleries, Inc., New York, will exhibit from March 1 a collection of etchings and drypoints, including sketches from the portfolios of R. Ernest Osborne and other collectors and consignors, to be sold at auction the evening of March 5.

Prominent American and European etchers are represented. Plates by Frank Benson include "Yellow Legs at Dusk," "Geese Drifting Down," "Mallards," "Geese over a Marsh," and other sporting titles. By Sir David Cameron are: "Souvenir of Amsterdam," "Venice from the Lido," "Porto del Mole," "Harfleur," "St. Germain L'Auxerrois," "Robin Court" and "Border Tower." Sir Francis Seymour Haden has contributed "Early Morning," "Combe Bottom," "Shere Mill Pond," "Sunset in Ireland," "Kew Side" and many others.

James McBey's impressions include "Camerlenghi Palace," "Albert Basin," "Ebbesfleet," "Isle of Ely," "The Doorway," "Macduff" and "Mirage."

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Rehn Group of Artists Thrills Philadelphia



"Sun on Prospect Street," by Edward Hopper.

Enthusiasm is being aroused in Philadelphia by the exhibition of American paintings, water colors, pastels and drawings at the Gimbel Galleries. The collection was assembled by the Rehn Galleries of New York. The selection of only fine examples by important American artists affords the public a consistent cross-section of American art today. "Realism, sunlit and literal; imagination, sensitive and poetic; color arrangement, coupling skillful handling of textures with the finest of composition: these are the three main elements that make for success in the exhibition," wrote Dorothy Graffy in the *Philadelphia Record*.

"Rehn, son of a 19th century marine painter, reared in an atmosphere of art, absorbing its life, color and vitality through impressionable years, stands today as a pioneer in the building up of the native art product, and in the fostering of a purchasing consciousness. His championship of the American artist, with stress on sales, has had much to do with the recent American art wave.

"He picks his artists with the knowledge of a connoisseur, and with as much interest in their diversity as in their technical adequacy. It is this adequacy, however, that creates the common denominator of the show, carrying experimentation beyond the raw stage to convincing conclusion. . . . One and all of these men and women are painters who know their jobs."

Miss Graffy commented on the "architectural solidity" of Eugene Speicher's "satisfying 'Nude Back,'" the "pigmental finesse" of Henry Lee McFee's "The Branch," and Kenneth Hayes Miller's little nude, "Morning," which she described as being set "in a jewel environment of colorful bedroom textures." "John Carroll, always highly individual, if a trifle unhealthy emotionally," she thought, "contributes a strangely moving little girl, 'Georgia With a Flower,' wafted on canvas in thin grayish whites and pinks, wraith-like and wasting in character yet peculiarly appealing."

C. H. Bonte, writing in the *Philadelphia Inquirer*, said: "George Biddle contributes a 'Mother and Child,' animated by his distinctive procedure, but in theme somewhat off his beaten track. Biddle turns with somewhat satiric eyes in the direction of the late Mary Cassatt. . . . James Chapin's 'Old Man in a Railway Carriage' looks forth with nostalgia upon passing wheat fields, in which the grain is stacked, and Edward Hopper in 'Sun on Prospect Avenue' glances towards a none too favorable stretch of American suburban architecture."

Others in the group are Morris Kantor, Henry Mattson, Henry Varnum Poor, Allen Tucker, Charles Burchfield, Henry Varnum Poor, Franklin Watkins, Arnold Blanch, Reginald Marsh, Arnold Blanch, Peppino Mangravite, Elsie Driggs and Robert Riggs.

"Old New Yorker"

Frederick Van Wyck, 82-year-old author of "Recollections of an Old New Yorker," and the husband of Matilda Browne, artist, died on Feb. 16 of a heart attack in the quarters he had occupied for 20 years in New York's oldest apartment house, at 142 East 18th Street. Up to the time of his death Mr. Van Wyck was still active writing his reminiscences of the city's life during the "gas-lit" era. His "Recollections," published by Liveright in 1932, was illustrated by his wife, Matilda Browne, who first exhibited at the National Academy of Design in 1881 at the age of 12.

A descendant of Cornelius Batrense Van Wyck, who settled in New York in 1660, Mr. Van Wyck's family distinguished itself in the history of New York. His father was a silk importer, who dealt personally with Lord & Taylor, McCreery and Arnold Constable when they were actual men, not mere names. One of his grandfathers, George W. Blunt, introduced into the Board of Aldermen the resolution to forbid allowing pigs to run loose in the streets. A cousin, Robert A. Van Wyck, first Mayor of Greater New York, figured prominently in the city's annals in the closing years of the 19th century. Mr. Van Wyck seemed to dwell mentally in the New York of a bygone era, fondly recalling the days when the New Yorker "really dined and didn't just eat."

He was reared in an atmosphere of gentility, and attended the school where Dr. Thomas Hunter, after whom Hunter College was named, was his first teacher. In his youth he knew a city of much leisure, little nerve strain and easy hospitality. It was a city dotted with little plots of green grass "breathing spaces for the soul," big shade trees, one-horse cars, beer gardens and skating rinks.

Weston Exhibit in Capital

Oils, gouaches and water colors by Harold Weston on view at Studio House, Washington, until March 7, are attracting attention in the capital. Adele K. Smith, gallery manager, writes: "There has been, during the past few years, a rapid spread of appreciation of the integrity and rugged intensity of Weston's imagery in the interpretation of the human material and objects of his household and its immediate environment."

In addition to the more familiar easel pictures, Weston shows a new facet of his personality through impersonal depiction of industrial scenes such as "Keel of a Tanker," "Auto Body Press" and "Pile Drivers." On the basis of these studies Weston was commissioned to prepare mural designs for the main lobby of the Federal warehouse of the procurement division of the United States Treasury.

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About Rivera

What has happened to Diego Rivera since the Radio City "incident," when he inserted a likeness of Lenin in his Rockefeller-commissioned fresco only to have the "powers that be" take their rebuttal with pneumatic drills?

News of the portly Mexican's activities has been scarce during recent months. The rise and fall of his popularity seems to have approached the behavior of a meteor. But, writes J. H. Bender, director of the Alden Galleries of Kansas City and editor of *Fine Prints*, "the fact that Diego Rivera 'high-tailed' it back to Mexico after he was kicked out of Radio City a couple of years ago does not mean that we are free from his insidious influence."

"Every week or two I get illustrated circulars from his publishers in Mexico calling attention to the wonderful sales possibilities in colored reproductions of his work. That this sales campaign has been planned for American consumption is evidenced by the fact that all prices are quoted in United States currency."

"While we cannot prevent Rivera throwing dung balls at us from the other side of the Rio Grande, no loyal American art dealer should assist in the distribution of this propaganda by offering it for sale."

"On every hand I hear artists crying because the people who can afford it do not buy contemporary art. Why should they when so much contemporary art is directly opposed to every interest of the wealthy patron. As an example of pure unadulterated dumbness, consider the artist who fills his pictures with insidious propaganda against the wealthy class and then doubles up with the cramps because the people who can afford it will not buy his paintings."

"What we need in contemporary art is more attention to aesthetic appeal and less emphasis on social reform. More knowledge of anatomy and perspective and color values and less interest in the redistribution of wealth and the evils of the capitalistic system."

Blame Put on Rivera

Under the heading "Matisse, Modernity and Mexicans," Harry Haswell, writing in the *San Francisco News Letter and Wasp*, lays the blame for the lull in Mexican art directly at the feet of Diego Rivera. "To most people today," says Mr. Haswell apropos of the Mexican exhibition at the California Palace of the Legion of Honor, "Mexican art is something that can be summed up briefly: the school of the down-trodden Indian."

"It is certainly a great thing that Mexico has developed a purely native culture of its own, but it is another thing when this school of art begins to show signs of stagnation, an inability to move out of the Diego Rivera school of melancholy Indians and vicious Conquistadores. It is Rivera who is, I feel, largely responsible for this lull in Mexican art. His theme is beginning to wear thin, and, because of the thousands of post-card reproductions that were sold to American tourists this past summer in Mexico, because of over-popularity, Diego Rivera's name has begun to lose its vitality in artistic Mexico's esteem."

"That is why Mexican artists are now endeavoring to picture Mexico more as it really is, trying to pull away from the monumental murals of Rivera, and show a picture of the old making way for the industrialized new Mexico. The exhibition of Mexican art now

St. Louis Buys Art of Rivera and Orozco

The City Art Museum of St. Louis has acquired an impressive group of small contemporary Mexican paintings, three of which represent the art of Diego Rivera and a fourth that of Jose Clemente Orozco. These two men, the former sometimes termed a "classicist," the latter a "romanticist," are the giants of the Mexican mural revival; both are controversial figures.

Rivera's career in the United States, beginning in 1930 with his frescoes in the San Francisco Stock Exchange, had a meteoric quality in that his name, hardly known up to that time, became a storm center of controversy not only in the world of art but of political and social theories. The culminating incident of the Radio City murals resulted in the return of Rivera to Mexico and to semi-oblivion, so far as the American public was concerned. "However," writes Meyric R. Rogers, director of the City Art Museum, "no matter what the verdict of the future may be regarding the artistic value of Rivera's work, here is no doubt that to him must be largely credited the revival of interest in mural painting and true fresco on this continent."

Rivera's ancestry discloses a racial background dominantly Spanish but with strains of Russian, Portuguese-Jewish and Mexican Indian blood, all of which are more or less important factors in his artistic personality. His art, says Mr. Rogers, "is based on a classical foundation. His early days were spent under masters trained in the traditions of David and Ingres and his later experiments were



"Juanita," by Rivera.

dominated largely by Cézanne and Picasso, who each in his way worked to revivify the classical tradition. However, a revolt by Rivera against this intellectual approach was inevitable following the development of his convictions that art should not be divorced from the understanding of the masses but should express and serve their social needs. The simplicity and directness of the early Italian fresco painters and the naïve but spontaneous and traditionally grounded art of the Mexican peasant were the immediate inspirations of his developed style."

The "Self Portrait" of Orozco, turbulent in expression and rather brutal in modelling, achieves the concentrated vitality that is this artist's evident interest. Violence and cold color are characteristic of Orozco's art. Three years older than Rivera, being born in 1883, Orozco first studied architecture and worked as an architectural draftsman. Unlike Rivera, he never studied abroad and is largely self-taught as a painter. "From the impetuosity and independence of his work," writes Mr. Rogers, "he has been characterized as the Mexican Goya. In contrast to Rivera he would seem to represent the romantic and individualistic side of the contemporary movement in Mexican painting. His work is best known in this country through his frescoes in Dartmouth College, Pomona College and the New School for Social Research."



Self Portrait by Orozco.

being held at the Legion of Honor contains few Riveras, but gives us the fresher, more modernized viewpoint of such artists as Carlos Merida, Maximo Pacheco, Jean Charlot, and Julio Castellanos, to name a few. Jose Orozco, the leader of the Old Revolutionists, is represented by only one painting and a few drawings: In other words, Orozco is also suffering the same fate of Rivera: disinterest. . . .

"The most surprising thing about this ex-

hibit is the fact there are few 'propaganda' and 'message' pictures, this probably being due to the fact that Rivera and Orozco are thought of but not seen."

"The general effect one takes away after viewing these paintings is one of experimenting. Mexican artists are seeking greater spiritual freedom in the medium of paint, and one feels that so long as the more French-like abstractionists continue to search in the direction they are going, little will be done."

Sally Lustig

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Toledo Museum Acquires a Portrait by Durer



"Portrait of Frau Jobst Planckfeldt," by Dürer.

Albert Dürer's portrait of his landlady, painted in 1521 during his journey to the Netherlands, has been acquired by the Toledo Museum Art as the gift of its founder, Edward Drummond Libbey. It is one of the most important works of art to enter that institution, being generally accepted by European scholars as coming from the hand of the master. The painting is mentioned in Dürer's diary of his Netherlands journey. It comes to Toledo from an unrevealed Central European collection through the agency of the E. & A. Silberman Galleries of New York and Vienna.

The Toledo Museum has long possessed in the Libbey Collection the famous portrait of Catherine Howard by Hans Holbein, generally regarded as the masterpiece of that artist owned in America. The acquisition of the "Portrait of Frau Planckfeldt" by Dürer, together with the Cranach and the Barthel Druyns also in the Libbey Collection, gives Toledo an imposing assemblage of Germanic painting. The Dürer portrait shows the head and shoulders of a woman of plain, but not unlovely countenance. She is of blonde com-

plexion, wears a simple white hood, grey in the folds, a black dress with square-cut neck. The sleeves are decorated with fur and on the breast is a rather elaborate jewel. The background is light blue.

Reaching the height of his development in the early years of the 16th century, Albrecht Dürer lived in an epoch of the greatest importance in art's history. Across the Alps in Italy the Renaissance had reached its florescence and the greatest masters, Mantegna, Bellini, Michelangelo, Raphael, Leonardo and Titian were already in the ascendant, or even at the culmination of their powers.

In Dürer's own country, before the end of his life, he was to see the birth of the Reformation and to embrace its tenets himself. During his lifetime Charles V amassed by inheritance the most extensive empire known in Europe since the days of Charlemagne and by election ascended the throne of the Holy Roman Empire. It was Dürer's further good fortune to be an intimate of two of the greatest men of his time, Erasmus and Martin Luther, as well as his fellow townsmen Pirckheimer, Melanchthon and his god-

To the Right

Is the cultural cycle in Soviet Russia swinging to the right? It would seem so from a special dispatch sent to the New York Times by Harold Denny, Moscow correspondent, relating the fall of Dmitri Shostakovich, once hailed as the Soviet's greatest living composer, into official disrepute amid a barrage of hostile criticism of his works. His ballet, "Limpid Stream," has been removed from the repertory of the Bolshoi Theatre, and his opera, "Lady Macbeth," which has been sung in New York, was cancelled in Moscow on the eve of its opening.

"Shostakovich," writes Mr. Denny, "is the first victim of the sudden reaction in Soviet Russia against modernist, or Leftist, tendencies in art. Coincidentally with the withdrawal of the works of this composer, who only recently was hailed in the most extravagant terms by Soviet critics, a general attack has been launched on the whole front of Leftist art by the Soviet press."

"Newspapers not only condemn Leftist music but Leftist literature, sculpture, painting and dramas as distorted and empty. In the new line taken by Soviet critics Leftist 'tricks and distortions' are held to have no relation to communism, but on the contrary to have roots in petty bourgeois, Westernistic formalism. James Joyce's novel 'Ulysses,' which is currently being published in installments by a Soviet magazine, comes in for a diatribe."

"Never have the prospects of Soviet art been so clearly visible as now, that paper continues. It advocates combining a mastery of the classics with the simple, rich and majestic language of the people as a formula for lofty Socialist realism in art."

"The displacing of Shostakovich's works from the Soviet stage follows spirited debates of his works by composers' unions both in Moscow and Leningrad, where his works also have been played to great acclaim. These discussions began after the newspaper *Pravda* opened a sudden attack a few days ago upon Shostakovich's work, calling it muddle instead of music—'fragments of melody dissolving into a general roar and scream.'

"*Pravda* further branded his music as 'un-Soviet, unwholesome, cheap, eccentric, tuneless and Leftist' and pleaded for music with a tune to it that one could whistle on the way home, music like that of Tchaikovsky, Musorgsky, Glinka and Rimsky-Korsakoff."

"This was a shock to the opera-going public, who were used to hearing Shostakovich praised as greater than Wagner. A report widely current in Moscow is that the sudden shift in the critical attitude followed a visit to the theatre by a world-renowned Soviet figure, who did not like Shostakovich's work."

father Anton Koburger, printer of the Nuremberg Chronicle. Dürer, with the first two, formed a triumvirate of the greatest minds produced north of the Alps—Erasmus the scholar, Martin Luther the theologian and reformer, and Dürer the artist.

Born in the little town of Nuremberg, the son of a Hungarian goldsmith, Dürer was expected to follow his father's trade. But he early developed a greater aptitude for drawing and painting and especially for engraving, which led him to serve an apprenticeship under the artist Michael Wohlgemuth. As an artist Dürer is the greatest produced in Germany, though as a painter perhaps inferior to Hans Holbein the Younger, for Dürer's amazing ability was more in draftsmanship than in color.

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Bonded Art

Once again the question of customs officials setting themselves up as judges of what is, and what is not, art comes before the art world. Nineteen pieces of abstract sculpture, borrowed from European artists by the Museum of Modern Art for its large exhibition of abstract art, have been refused free entry into the country by United States customs authorities on the grounds that they are not works of art. The basis for this action was Section 1807 of the 1930 tariff act which rules that Sculpture must depict the animal or human form to be classed as a work of art. The museum was forced to post a bond to put them in its exhibition.

The proscribed works include a series of concentric disks called by their creator, Umberto Boccioni, leader of Italian Futurism, "Development of a Bottle in Space;" a bronze horse designed to depict the speed of the horse rather than the animal itself by Raymond Duchamp-Villon, early exponent of Cubism; "Human Concretion," a plaster by Hans Arp, comprising a flat slab broken by three conical protuberances and a deep incision; a mahogany "Construction of Volume Relations" by Vantongerloo; and pieces simply labelled "Form," "Construction" or "Lovers" by Miro of France, Nicholson of England, Giacometti of France and Laurens of France.

A. Conger Goodyear, president of the museum, made the following statement: "The issue in which the Museum of Modern Art and all similar institutions are really interested is whether the government is to determine by law what is art. In this instance there is no question as to the moral character of the objects under consideration. They are denied admission, duty free, on the sole ground that they do not completely meet the requirements established by the existing law and court decisions for 'works of art.'

Mr. Goodyear has sent a letter to about 100 American museums asking their support in an effort to amend the customs laws with regard to the importation of art, to permit recognized museums to decide what is art.

Abstract art's present difficulty recalls the famous Brancusi case, the only other test of the legal ruling in question, when his "Bird in Space" was refused admission in 1927. Protest on the assessed duty of \$240 which was 40 percent of the price at which the piece was sold to Edward Steichen by the sculptor, was carried to the United States Customs Court. Presiding Justice Byron S. Waite reversed the decision of the customs inspector and ruled that although the bird had neither feathers, feet, head nor "any resemblance to a bird without the exercise of a rather vivid imagination," it was still a work of art.

The purpose of the Museum of Modern Art's exhibition is to reveal the development

Lawless Brings New England to New York



"Winter Pattern," by Carl Lawless.

The Connecticut landscape painter, Carl Lawless, is exhibiting a group of New England scenes and flower paintings at the Grand Central Art Galleries, New York, until March 7. There is no hint of verdant Summer in these canvases, except in certain crisply painted studies of common garden flowers, deftly handled. Instead of using lush greens for his decorative compositions, the artist tends to confine himself to the white patterns of snow and the rich tones of Autumn.

Like Daniel Garber, Herbert Meyer and Theodore Van Soelen, Lawless belongs to

that school of American landscapists whose effort is to bring natural and pleasing stretches of hills and fields into American homes. He is partial to snow capped mountains and the deep twilight purple of hills that almost touch a dark and overhanging cloud. Brooks cutting through a white landscape, birch trees subdued by falling snow and scattered houses on hillsides are favorite subjects. Formal composition and an air of quiet restraint mark his work. With somewhat flat and quiet colors, Lawless succeeds in capturing the feeling of stillness.

An "Artbook" Museum

Artbook Museum, Inc., New York, announces the publication of a series of art books to contain from six to eight full color reproductions, at least 24 black and white plates and approximately 20,000 words of text in each volume, for sale at \$1.00. Van Gogh is the subject of the first volume. Others under preparation are: Pieter Brueghel, with an essay by Aldous Huxley; Thomas Rowlandson by Art Young; Mexican Artists and Murals by Frances Toor.

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New York Criticism

[For a New York art critic to be quoted in THE ART DIGEST he has to say something constructive, destructive, interesting or inspirational. To exclude the perfunctory things the critic sometimes says, just to "represent" the artist or the gallery, is to do a kindness to critic, artist and gallery.]

A Miller Pupil's Shackles Loosen

Although the critics still found evidences of the lingering influences of Kenneth Hayes Miller in Isabel Bishop's exhibition at the Midtown Galleries, they noted that the spell was lifting. It was her first exhibition in three years, and the painter offered new evidence of a quite personal development. "A few years ago," recounted Edward Alden Jewell in the *Times*, "she emerged as one of the more richly endowed of the pupils of Kenneth Hayes Miller. Between studentship and artistic maturity there lies a long road, beset with many a peril. While Miss Bishop has not yet arrived at her destination, she has made great progress. This advance toward the establishment of a significant point of view and of a style that can be called altogether her own is strikingly illustrated."

The artist continues to "work the little plot of ground she has preempted," according to Henry McBride of the *Sun*. "She is not interested in flights of the imagination or disturbing problems," he wrote, "but is content, apparently, to refine upon her observation and add to the subtlety of her expression. This eminently painter-like, if modest, aim has produced its reward, for she has never appeared to greater advantage than in her present display. With increasing assurance her style has loosened up somewhat; she is no longer afraid to lose a contour on occasion, with the result of a gain in atmospheric envelope and fluidity of movement."

The Kenneth Hayes Miller tradition according to Jerome Klein of the *Post*, is "based on a calm, scrupulously full construction of the human figure poised in an adumbrated social setting. Miss Bishop shows a fine control over nuances of expression, always in a carefully restricted range, in her quite conversational groups or single figures."

Young Painter Wins Praise

Twenty-three-year-old Dudley Morris is making his New York debut with an exhibition of Vermont country scenes at the Walker Galleries, which seem to be building up an imposing list of young American painters intent on recording the native scene. With their school days only a short distance behind them, they try their wings at an early age believing that they should begin to make their reputations while they are young.

Carlyle Burrows of the *Herald Tribune* credited young Morris with having "a sensitive feeling for paint and color, and with the sound technical training supplied rather unmistakably by the Art Students' League, he has already begun to develop genuine individuality. . . . Morris suggests that before long he will have gained a firm place among the forward group of painters who at present are making fresh pictorial material out of American life."

"Hardly out of the student stage," said Jerome Klein in the *Post*, "Morris shows a remarkable aptness for painting mellow landscapes, with movement in space consistently sustained by skillful painting of clouded skies. The most obvious shortcoming in this work is a tendency towards softness and sweetness."

Quirt, American Surrealist

The social revolution is moving up from Fourteenth Street. Walter Quirt, first American to be included in the group of international Surrealists at the Julien Levy Galleries, is showing there a group of carefully painted gesso panels on the tragedies of America, until March 9. Quirt, born in Iron River, Mich., studied at the Layton School of Art in Milwaukee. He has come under the influence of Dali, but, instead of painting nightmares, he concerns himself with the Negro question, strike breakers and the unemployment problem. He does not present this propaganda in screeching colors on large canvases, but in almost miniature-sized productions and with faultless technique.

"Though influenced by Dali, Quirt does not share that painter's love for pure putrefaction," said Jerome Klein in the *Post*. "The sharp twist of his invention carries with it a note of bitter indignation against needless human misery and squalor not to be found in Dali's idyls of disintegration. . . . In this show may be traced a development from halting uncertainty to an extraordinary integration of style. The Quirt exhibit brings out a notable achievement in a hitherto neglected phase of contemporary American art."

A Young English Conservative

Known abroad as one of England's foremost young landscapists, Loxton Knight is the latest British artist to be presented at the Carl Fischer Galleries, where his exhibition of oils, temperas, pastels and prints will continue until March 7. This 31-year-old painter did not receive encouraging reviews from the critics. His works reveal, according to Carlyle Burrows of the *Herald Tribune*, "smooth precision and spacious feeling, making them appealing in notable instances as decorations," but "unfortunately, his patterns, which are graceful and charming, are rather poster-like in style and have very little vitality."

Perhaps Americans are a rather excitable race, for Howard Devree found the same quality lacking in Knight's work. "Many of these scenes," he wrote in the *Times*, "are very neatly patterned by walls and hedges and there is a certain flatness and sameness when so many are seen together. It is sound, conventional and rather unexciting work." Henry McBride of the *Sun* held that Knight's landscapes, "in a restricted palette," are "more pleasing to English conservatives than to progressives."

Ramer's Art "Healthy, Hearty"

Nat Ramer made his first appearance in the exhibition field at the Montross Gallery with a large assortment of figures, still lifes and city views. The big factor in his work, thought Howard Devree of the *Times*, is that "the artist is decidedly of an experimental mind. . . . Color and textures are usually better managed than is compositional detail. Figures and portraits are better than groups or street scenes. It is healthy, hearty work."

Jerome Klein of the *Post* felt that Ramer's street scenes were the best, having "a gay, intimate neighborhood quality that is distinctive." But Charles Z. Offin, like Devree, selected his character studies as the best work. "The strong modeling and clarity of color in these canvases of Negro types and interior compositions reveal a painter of considerable power," wrote Mr. Offin in the *Eagle*. "He seems only recently to have interested himself

(Continued on next page)

Paintings by Charlot of Mexico Exhibited

Religious paintings treated with a new interpretative force are included in the large exhibition of recent work by Jean Charlot, Mexican artist, at the John Levy Galleries, New York, until March 7. The remaining work is more familiarly treated in Charlot's particular manner of applying pigment to represent fresco. These are both playful and serious studies of Mexican characters. The artist's studies of the life of Christ are not Biblical illustrations nor are they abstract or "pure" art. They are the expression of a devout and sincere painter, who, as Lincoln Kirstein points out in the catalogue, endeavors "to essentialize conflicts between inertia and energy, live leadership and dead authority."

In his distorted forms Charlot has tried to bring meaning and truth—a distillation of the agony of the Redeemer. "Charlot," continues Mr. Kirstein, "has removed the Semite figures into his own world—angry, inflammable and timeless. The harsh red accent of Mater Dolorosa, the fatty shape of Pilate, the bulk of Jesus under His cross endow each form with a poetic truth which mere emphasis on facial expression could never evoke."

How well the artist has succeeded in his undertaking is expressed by Charles Z. Offin in the *Brooklyn Daily Eagle*: "The paintings are intensely lyrical and passionate hymnal offerings expressed in terms of plastic design. The massive sculpturesque forms and the powerful rhythms that animate the designs reveal not only the artist's intense piety but the artistic originality of his method of evoking the spiritual essence of the Biblical incidents he deals with."

Much of the artist's familiar intensity was found in the paintings by Carlyle Burrows in the *New York Herald Tribune*, and "in



"The First Tooth," by Jean Charlot.

the drama of his conceptions there is a good deal of the mystery and power of the primitive religious forms . . . What is especially to be admired in these works is the sound architectural structure on which he builds and gains force in his compositions." About Charlot's Mexican figure subjects, Mr. Burrows added: "Many of them are brusque and very direct in their simplicity of approach. There is a curious grotesqueness in these informal studies of women and children, as Mr. Charlot sees and paints them. There is also a strain of whimsical good humor."

New York Criticism

[Continued from preceding page]

in landscape and street themes and the special problems of spatial organization which such subjects involve. These latter canvases, therefore, do not show the same grasp as do the character studies."

Maxfield Parrish Shows

To the annoyance of the critics Maxfield Parrish, who is said to paint like Salvador Dali without the bad dreams, brought 15 highly detailed landscapes to the Ferargil Galleries for public scrutiny. This was his first exhibition in a long time and it included large ranges of mountains, resplendent with the renowned "Parrish blue," which have helped to make him one of America's most popular artists. But this rating by America, said Henry McBride in the *Sun*, constitutes an accusation against America. "Ninety-nine out of a hundred healthy golf players would love a Maxfield Parrish and only one out of a hundred could stand a landscape by Cézanne," said Mr. McBride, bringing up again the old issue between "realism" and "exaggerated perspective." The pictures to Jerome Klein of the *Post* looked "less like paintings than a demonstration of what could be done with four-color printing."

"He carries the worship of literal facts so far," continued Mr. McBride, "that inexperienced persons might be excused for confounding his paintings with colored photographs. In fact, I confound them myself. In spite of all my experience, and I have had so much that I am almost beginning to be ashamed of it (283,000 paintings per annum,

these last ten years), in spite of all this experience, I say, I often wonder whether Mr. Parrish's work is done with paint and brushes, after all. It's much more likely, as my friend John Anderson, the dramatic critic, would say, to be done with mirrors."

Paul Sample's Art Pleases

Water colors of homely rustic scenes and views of small-town American life by Paul Sample, Californian, were shown at the Ferargil Galleries. These proclaimed the artist's "gathering powers," according to Howard Devree of the *Times*. "Nor was expert use of the medium ever allowed to lapse into mere facility. Way stations and barns of the kind made familiar by Burchfield and Hopper bear Sample's personal and more lyric touch."

Said Royal Cortissoz in the *Herald Tribune*: "His style, which has good clarity, is usually well simplified in drawing and color, but his washes are often thin, especially in his more spacious compositions. His Montana ranch scenes, painted in cool winter colors, are good in mood."

Progress by Isabel Whitney

Isabel Whitney's chief interests of trees and flowers made up her exhibition at the Fifteen Gallery. These subjects she paints "with understanding and competence," in the opinion of Charles Z. Offin of the *Eagle*, "bringing out their structural character and decorative elements. Of the two mediums which she uses, Miss Whitney shows greater skill with oils. These she lays on with greater freedom, achieving a sparkle in her brushwork not noticeable in the water colors."

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New York Sees Art of Cleveland's Keller



"Evening on Granada Road," by Henry G. Keller.

Henry G. Keller, Cleveland artist, is having his first New York exhibition at the Kraushaar Galleries, New York, until March 7. Comprising both oils and water colors, his show "abundantly confirms the good impression left by a few examples of his craftsmanship that have from time to time come into view," noted Royal Cortissoz in the *Herald Tribune*.

"There is individuality in what he does. If this is apparent in the paintings it is even more to be noticed in his water colors, which make up the bulk of the exhibition. These are executed in the true spirit of the lighter medium, they are delightful in color, and they are pervaded especially by the spontaneous spirit which belongs peculiarly to water color. . . . Mr. Keller is equally at ease with landscape, peacocks, or still life. He is a veritably expert technician, and a faint savor

of originality goes with his efficiency. It is worth while for him to send his work on here from Cleveland."

Spain, Mexico, the New England Coast, California and Canada were visited by Keller for his material. Although he includes flower subjects it is evident that his broadest and most successful work lies in landscape. Calling him an "excellent artist who exhibits too seldom in New York," Henry McBride of the *New York Sun* said: "His work is uneven, being emotional, and sometimes there are descents into confusion, but usually the thing has all-around knowledge of form and atmosphere. He doesn't hesitate to attack subjects that would frighten most contemporary artists to death, such as the admirable 'Storm Frightened Animals,' lent by the Cleveland Museum."

"The Ten"

The Ten, a group of prominent women artists who have shown their work in several cities over a period of years, will exhibit at the Art Club, Philadelphia, March 6 to 24. While the personnel of the group has changed from time to time, the Ten has maintained a high standard of workmanship.

This year's display will be diversified in subject matter, reflecting the activities of the group. Sue Mae Gill will show a series of Mexican types recorded while on an adventurous motor trip through that country, as well as recent portraits painted in her Wynnewood studio. Monhegan Island studies are prominent in the work of Isabel Branson Cartwright and Constance Cochrane. M. Elizabeth Price will show her decorative screens and canvases pertaining to the picturesque region of New Hope, Pa.

Two members are associated with art education. S. Gertrude Schell, instructor in painting at the School of Industrial Art, Philadelphia, will show landscapes of the Gaspé Peninsula in Quebec, of New England and Pennsylvania; while Lucile Howard, instructor and lecturer at the Moore Institute of Art, Science and Industry, one of the first Ameri-

can painters to record the Irish scene, will exhibit a new series from Erin.

Mary Russell-Ferrell Colton, curator of art at the Museum of Northern Arizona, will provide western themes. Provincetown canvases and small religious decorations by Nancy Maybin Ferguson will round out the group.

"The Fine Art of Living"

Turning toward the utilization of the contributions of contemporary craftsmen to the fine art of living, the Little Gallery, New York, is holding, until March 7, an exhibition of table arrangements by Mrs. Benjamin D. Vanderhoof and decorative pottery by Maud M. Mason.

Table arrangements, to be worthy of distinction, demand the same artistic discipline required in any of the arts. Requisites must be organized to produce a harmony of shape, color and texture, which should reflect the personality of the hostess and the mood of the occasion. At the Little Gallery numerous arrangements decry the tyranny of the white table-cloth and unimaginative appointments. Ceramics by Miss Mason, noted for her fine shapes and unusual glazes, are incorporated in several of the arrangements.

Centaur or Mule

[Continued from page 4]

Homer, Wyant, Martin, and Fuller ever conceived of a protective association in the United States; if Shakespeare, Ben Jonson and Marlowe ever, etc.; if Byron, Shelley and Keats felt compelled, etc.

No, Genius is not a walking delegate.

But, as this editor has often insisted, out of 10,000 artists there probably will be only one genius (except in rare cycles, and we may be in such an extraordinary era just now, without knowing it) and it might be a good thing for the other 9,999 to unionize, if they can, as designers, craftsmen and second, third and fourth rate artists and conquer for themselves the economic emoluments of hod-carriers, ditch diggers, sewage carters and boon-dogglers who merely dig holes in the ground, and fill them up again.

Human beings must live.

Compensation

In another column of this issue of The Art Digest are printed excerpts of a speech by Katherine Schmidt in defense of the exhibition rental policy adopted by the American Society of Painters, Sculptors and Gravers. The Society is determined to fight until it wins its demand—a rental of from \$1 to \$10 for the exhibition of works of art by members, figured on a percentage basis of the value placed on the exhibit by the artist, this to apply only to the large national exhibitions. The museum directors, on their side, evidently are just as determined to adhere to the old manner of things.

As in most important questions, there is good argument on both sides. The artists hold that since the collapse of the financial boom their normal revenue from the sale of art has almost disappeared; that they must find a means of surviving; that their works must furnish entertainment and drawing power for the museums; that, like the song-writers, actors and novelists, they should be recompensed for their efforts. The museum directors argue that they encourage art appreciation; that they give the artists valuable advertising through their exhibitions; that they furnish an active market for the artist; and that they cannot afford to meet the added financial burden of the rental demands.

It would appear that the point of difference between the two groups is entirely a monetary one. The artists claim that they cannot survive economically unless they are paid for their "entertainment." The directors just as strongly claim that the present condition of their budgets will not permit payment of fees. The third group involved, the laymen for whom the exhibitions are staged, has not spoken. But the laymen are intensely interested in contemporary American art—if they were not they would not flock to the exhibitions by the tens of thousands.

Economically speaking, many are asking: Why should the visitor not pay a small admission charge for the entertainment that gives him so much aesthetic pleasure—say 10 cents—to see the annual exhibition of the Pennsylvania Academy of the Fine Arts or the Corcoran Biennial. If he wants to see a play he

must pay \$1.65 to sit, way up in the balcony; if sportively inclined he wants to see the Giants match bats with "Dizzy" Dean of the Cardinals he must pay \$1.10 to enter the Polo Grounds. Ten cents to see more than 300 pieces of painting and sculpture should not seem exorbitant to the art lover. Yet that ten cents, multiplied by the 50,000 that attended the last Corcoran Biennial, would more than pay any rental charges craved by the participating artists.

In cases where the museum's charter forbids the charging of admission, and the trustees are stubborn enough to refuse to amend the charter, a "contribution box" might be placed in the gallery where real art lovers could compensate the artists for the cultural privilege extended to them. This most certainly would not be charity.

Women Sell 16 Works

Sixteen works were sold from the 57th annual exhibition of the National Association of Women Painters and Sculptors held recently at the American Fine Arts Building, New York. Zulema Barcons sold three items, Marion Freeman Wakeman and L. Alice Wilson two. Other artists whose work found purchasers were: Florence V. Cannon, Gertrude Lathrop, Dorothy Lathrop, Alison Mason Kingsburg, Florence Smithburn, Dorothea Rea, Helen Wittermore, Irma N. Brahan and Wynne Byard Taylor.

A Gift for Syracuse Museum

Five pastels by the late Dwight Williams have been presented to the Syracuse Museum of Fine Arts by Dr. Harris B. Shepherd.

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Egyptian and Greek Antiquities in Auction

The important collection of Egyptian antiquities of Garrett Chatfield Pier, eminent archaeologist and author, will be dispersed at the American Art Association—Anderson Galleries the afternoons of March 6 and 7. Also included will be ancient Greek and Etruscan pottery, Syro-Roman glass and a group of Oriental rugs, the property of various other owners.

The Pier collection, which was begun in 1897 and was formerly loaned to Yale University, is today of unique importance as a private assemblage, since it contains antiquities the search for which is now forbidden by the Egyptian government to all but accredited institutions. The collection embraces amulets, stone knives and other objects of the pre-dynastic palaeolithic and neolithic eras, and cosmetic jars, scarabs, ornaments and other articles, including a remarkable group of gold and silver jewelry, dating from the dynastic empires of the 26th to the 7th century B. C. Other items are from the Saitic, Ptolemaic and Roman periods.

A notable item is a gold finger ring in the form of a scarab, ornamented with the device of Osiris, emblematic of stability, and dating from about 1500 B. C. It is said to have belonged to the great monarch Thutmose III. Of special charm is a bronze mirror with handle modeled in the form of a slender Egyptian maiden with outspread arms, used some 4,000 years ago. Even earlier is an alabaster vase inscribed for King Pepi of the Sixth dynasty, obtained from his Sakkarah pyramid and dating from about 2500 B. C.

Other treasures are a black obsidian cosmetic jar engraved with the title and name of a little-known Pharaoh, Mer-nof-er-Ra of the Fourteenth dynasty, and a fragment of a faience stibium-tube dating from about 1400 B. C., which was used by Queen Thi, Syrian wife of Amenhotep III, whose radical ideas are said to have inspired the religious and artistic upheavals which distinguished the reign of their son Ikhnaton. A superb Egyptian flint knife of the neolithic era, one of the finest surviving specimens, is prominent among the pre-dynastic pieces.

Perry Book Sale

Outstanding in this season's book auctions is the sale of the library of the late Marsden J. Perry at the American Art Association—Anderson Galleries, the evening of March 11

Nuremburg Chronicle in Auction

The Rains Galleries, New York, will sell at auction the library of MacGregor A. Phillips and other properties in a collection of general literature, English and American first editions and travel books on the afternoon and evening of March 13, following an exhibition beginning March 8.

The Nuremburg Chronicle, famous 15th century picture book containing 2,000 woodcuts, published by Anton Koberger in 1493, is an unusual item. From the same century a fine "Horae" MMS. on 55 leaves of vellum with ornamented and illuminated initials is



*Black-Figured Terra Cotta Amphora,
Etruscan IV Century B. C.
Height 22 Inches.*

and the afternoon and evening of March 12, following exhibition from March 6. Properties of various other owners will be included in this noteworthy catalogue of first editions, autograph letters and manuscripts, sets of standard authors and original drawings.

The Perry library is famous for its collection of books printed at the Kelmscott Press, William Morris' project at Hammersmith, England, from 1881 to 1898. In the sale is a complete set of the Kelmscott books printed on vellum, nearly all of which bear the book plate and inserted autograph of Morris.

"The Book of Thel," 1789, written, printed and illustrated with hand water-colored plates by William Blake is another rare collector's item. Among the first editions are Bryant's "Poems," Fitzgerald's translation of "The Rubaiyat," Alken's "The National Sports of Great Britain," and numerous works by John Ruskin. American historical and literary autographs and an unusual collection of documents relating to the World War add importance to the sale.

offered in a monastic binding. There is a profusely illustrated "Staunton" Shakespeare in 15 volumes. Other sets include the handsome Abbotsford edition of Scott's Waverley novels.

Further items of interest: a first edition of Johnson's "A Journey to the Western Isles of Scotland," George III's own copy of "The Order of the Garter" bearing his bookplate, numerous first editions of Mark Twain including a copy of "Huckleberry Finn" with all the "points," and the first complete set of Fortune magazine to be offered at public sale.

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Historic Glass from Lorimer Collection in Philadelphia Exhibit

Glassware which speaks not only of the excellence of craftsmanship but of the history of its times, is being exhibited at the Pennsylvania Museum of Art until March 23. Whether Egypt or China saw the birth of glass is still undetermined, yet even in ancient times the craft achieved high perfection. Phoenicians, adding to Egypt's knowledge, produced objects which are now highly prized collector's items, and then, as the center of trade passed westward, their secrets went to Venice, whose glass workers brought the art to maturity and spread their knowledge through the Western world. Examples shown from George Horace Lorimer's superb collection illustrate the finest work of the late 17th, 18th and early 19th centuries in England, Ireland and America. Some 300 pieces are on view, many of them from the Joseph Bles collection sold recently in London.

Earliest and rarest of the Lorimer items is the celebrated "Royal Oak" goblet made in 1663 for the marriage of Charles II and Catherine de Braganza, reproduced herewith. Engraved in line with a diamond point, the vessel probably was made by Venetian glass workers in the employ of the Duke of Buckingham at Greenwich. It bears the royal arms, portraits of the king and queen and a representation of Charles II hiding in the Boscobel Oak where he spent the night after his defeat at Worcester. The "Royal Oak" goblet was exhibited along with other pieces from the Bles collection at the Victoria and Albert Museum for about ten years.

As Dorothy Graffy writes in the *Philadelphia Record*, "glassware of English and Irish make during the 18th century is rabidly eloquent of Jacobite and Williamite enmities." One of the most elaborate of the pieces shown is an Irish decanter on which William, astride his horse, tramples the Irish harp and the Stuart rose in the Battle of the Boyne. The warring factions were supported by ardent political and drinking clubs which commissioned glasses decorated in accordance with their impassioned beliefs. Thus the Lorimer collection brings vividly to mind the struggles of the old and young Pretenders, the adulation accorded to prominent personalities and, in general, reflects the tempo of those times, in spite of which fact the glasses are not less significant artistically: they represent a period when art served public interest without profaning the ideals of fine craftsmanship.

A goblet painted in enamel colors by the Beilby family, Newcastle-on-Tyne, signed and dated 1762, is a collector's delight, for it acts as a key piece to a large group of Beilby glasses. Decorated with the royal arms and motto of George III, supported by rococo scroll work and festoons, it also bears the feathers of the Prince of Wales for the reason that it was made to commemorate the birth of George IV.

Other commemorative glasses include a unique piece produced in Ireland in 1743 when David Garrick went to Dublin; a glass in memory of Dean Swift, "Divine, Author, Wit," dated between 1745 and 1750; a graceful vessel inscribed "Success to the Irish Volunteers," and another with the watchword "Strike hard and true, men of the Kerry Legion." Calculated to attract the American trade is a decanter made in Ireland in the 18th century with "Liberty" engraved on one side and "American Independance" (spelt thus) on the other.

From South Jersey is a group of superlative quality which shows the range of this group



Goblet Made for the Marriage of Charles II to Catherine of Braganza in 1663.

of glass workers and besides typical examples includes many "offhand" pieces made by craftsmen when their time was not occupied with commissions. Of equal importance is the display of Stiegel and Stiegel-type glass. Here a series of 16 scent bottles remarkable for their quality and beauty of color is included. They are the work of Baron Stiegel himself. Two pairs of amethyst and blue

vases formerly attributed to Stiegel are also noteworthy. In addition there are large and comprehensive selections of Midwestern and Three-mold glass, with excellent groups of Stoddard and Sandwich, and a series of about twenty Pitkins of remarkable quality. The Lorimer glass collection, now shown publicly for the first time, ranks among the finest, not only in its extent but for the intrinsic interest that attaches to the individual items.

The New Glass and Art

American manufacturers and designers have been invited to participate in the Brooklyn Museum's 1936 Exhibition of Glass to be held from March 20 to April 19, that the public may become acquainted with the best in American contemporary design, craftsmanship and quality. Sponsored by the Industrial Art Department of the Brooklyn Central Museum, the exhibition is planned by Harriet Meyer to "stimulate the same recognition of industrial arts that is accorded the fine arts, and to imbue the public with a sense of the dignity and high quality of American glass."

In addition to presenting a comprehensive collection of the finest contemporary products, the museum will illustrate both the human and mechanical aspects of the industry by means of motion pictures, photographs and working models revealing the marvelous technical ingenuity and skill that have made mass production of glass possible. Future trends and further uses for glass will be suggested by leading industrial designers. Just at this time the exhibition has additional importance inasmuch as it is also a gesture toward economic progress.



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Among The Print Makers, Old and Modern

Four Satirists—Hogarth, Rowlandson, Bellows, Sloan—in Exhibit



"A Midnight Modern Conversation." Engraving by William Hogarth.

In an exhibition entitled "Four Great Satirists," the Keppel Galleries, New York, are presenting until March 14 prints and drawings by two English and two American masters, Hogarth, Rowlandson, George Bellows and John Sloan. The two older ones bring back the full-blooded life of the 18th century in England, with its curiously intermingled elements of brutality and beauty, while the two modern men present intimate glimpses of American life at the beginning of the 20th century.

Hogarth was born in London in 1697 and died there in 1764. His father kept a school and wrote school books. His knowledge of engraving began to develop when he was apprenticed to a silver plate engraver, who also designed and made "plates" for book and print-sellers. Hogarth soon set up "on his own" as an engraver and undertook book illustration, supplying not only the curtain (1728) but prints for the published ver-

sion of John Gay's "Beggars' Opera;" and next "Don Quixote." His love of satire came out when he started to paint his "Conversation Pieces," little scenes from London life. Soon after this he attended an art class conducted by Sir James Thornhill to draw from the nude, but his studies were joyously interrupted when he eloped with Sir James' lovely daughter. The enormous success of "The Harlot's Progress," however, brought forgiveness from his father-in-law, and at his death Hogarth inherited the school.

As noted in the prints on view at the Keppel Galleries, Hogarth liked to depict drunken brawls and the loose ways of men and women. The print called "The Midnight Modern Conversation" has little of what one might judge as "conversation" in it. Instead it shows a group of inebriated gentlemen, with wigs gone askew, indulging in the last tottering stages of a liquid feast. "The Rake's Progress," a series detailing more of London

low life, is a companionate accomplishment with the famous "Harlot's Progress," a print from which is on display in the Keppel exhibit. "The Distressed Poet" is an intimate glimpse of the domestic life of a poet, who is trying to express his soul, with an outraged landlady breaking into his dreams. There are two plates from the "Marriage à la Mode" series, which, when they were published in 1746, bore this advertisement: "Particular care will be taken that there may not be the least objection to the Decency and Elegance of the Whole Work, and that none of the Characters represented shall be Personal."

The largest group in the exhibition is made up of the work of Rowlandson, sportive English artist who led a merry life both in London and Paris. His father, a wealthy merchant, foreshadowed the spendthrift course of his son by sinking a hard-won competence in foolish speculation. The artist was an inveterate gambler and is said once to have sat uninterruptedly at the card table for 36 hours. On another occasion, having lost all he possessed, he sat coolly down to his work and said, "I have played the fool, but," holding up his pencil, "here is my resource." Mostly scenes of English life at its best or worst, these prints by Rowlandson have a more subtle content than the brutally suggestive ones of Hogarth. With his quick and nervous lines he captured both rustic characters and lords and ladies of high mien with his unerring and acidulous art.

Although Bellows is better known for his prize ring subjects, the lithographs at the Keppel Galleries are among the best satirical prints produced by Americans. "An Artist's Evening" shows a group back in the more mellow years when Robert Henri, Bellows and John Sloan were leading figures. In those dim times government relief rolls, P. W. A. P. murals, artists' unions, communistic activities and art propaganda were not to be reckoned with. Men worked steadily, quietly observant, and were not entangled with political furces.

As a satirist Bellows has the same abundant vitality as displayed in all other phases of his art. Dying suddenly of appendicitis in 1925 he left the nation so strongly marked with his personality that he still remains an important factor in contemporary art. The subject of "Spiritual Potentate" might today be giving political radio talks like the popular Father Coughlin. Most dynamic of his prints on view is "Billy Sunday" standing in the pulpit and yelling his spiritual advice in the faces of a frightened audience.

John Sloan is credited with having a straightforward American style. He was one of the members of the group known as "The Eight," which stood for independence against the hackneyed style of accepted painters. The members of this group made art history when they exhibited at the Macbeth Gallery in 1908, heralding a change in the art movement of America. Most of his works done 15 or 20 years ago, are glimpses of New York life of an era that brought fruitful returns to the pen of O. Henry. Sloan's hatred of injustice and his ironical attitude toward pompous authority in any form are the factors which have made him a distinguished figure in American art.



"Billy Sunday." Lithograph by George Bellows.

Among the Print Makers, Old and Modern

Whitney Purchases Proclaim Dominance of Lithographs in Prints



"The Social Graces." Etching by Peggy Bacon.



"Nova Scotia." Lithograph by Mabel Dwight.

Lithography has become so dominant a force in America art that it is not surprising to note that nearly every print selected for purchase from the first section of the Whitney Biennial, devoted to contemporary sculpture, drawings and prints, is a lithograph. With so much progress in this chosen medium, it yet remains for America to develop, as in Europe, the art of color in lithography. The cost and tediousness of production, as well as the absence of special printers, has encumbered this process.

Most of the acquired prints deal with views of contemporary life and serious landscape.

The drawings purchased were: Isabel Bishop, "Waiting;" Paul Cadmus, "To The Lynching;" Adolf Dehn, "Quincy Beach;" Jared French, "Attempted Suicide;" Chaim Gross, "Acrobats;" Edward Laning, "Passage to India;" Kenneth Hayes Miller, "At a Country Horse Show;" John Sloan, "Before Her Makers and Her Judge."

The prints acquired were: Peggy Bacon, "The Social Graces;" James Brooks, "Copper Mine, Butte;" John E. Costigan, "Fodder" and "Workers of the Soil;" Lewis C. Daniel, "Gentlemen of the Jury;" Hubert Davis, "Canal by Moonlight;" Mable Dwight, "Nova

Scotia;" Wanda Gag, "Spring on the Hillside;" Albert Heckman, "Car Barns at Kingston;" Stefan Hirsch, "Mail Dispatcher;" Victoria Hutson, "Drums and Barrels;" Yasuo Kuniyoshi, "Backyard;" Charles Locke, "Intermission" and "Two Men;" Louis Lozowick, "Clouds Above Manhattan;" Dudley Morris, "Food After Flood;" Edith Newton, "The Kitchen Chamber;" C. Pollock, "Look Down That Road;" Raphael Soyer, "The Mission;" Prentiss Taylor, "Connecticut Light and Power;" Stow Wengenroth, "Eastern Point;" Harry Wickey, "Boy Drawing;" Mahroni Young "Corrals at Polacca."

Prints from Old China

Chinese color prints of the Ch'ing period, (late 17th and early 18th centuries), rare Ming prints and illustrated books on silk, cotton and rice culture, have been installed in the print gallery of the Brooklyn Museum in connection with the opening of the new galleries of Oriental art.

Indigenous to China, color printing there followed a far different course than in Japan, where the artists in that medium mirrored the passing world. In China prints were usually reproductions of famous paintings and drawings or were issued in books of instruction. Nor were they always printed from wood blocks. Stone and lead plates were often employed on the same plate to achieve nuances impossible with a single process. Thus the general effect retains the fluid quality of painting in thin washes rather than the sharp abruptness of a print. The thin-inking of blocks printed on wet paper preserves the quality of the brush stroke.

Subject matter in the Brooklyn display ranges from anatomical studies to landscape themes and still lifes. Six Ming portraits are particularly rare.

American Abstractionists

An exhibition of the works of five American abstractionists, all represented in the permanent collection of the Gallery of Living Art at New York University, will be held at the Reinhardt Galleries, New York, from March 9 to 31. The artists, each of whom will show five abstractions, are Alexander Calder, sculptor, George L. K. Morris, Charles C. Shaw, John Ferren and Charles Bieberman, painters.

In announcing the exhibit, A. E. Gallatin, director of the Gallery of Living Art, said that it will run concurrently with the large exhibition of abstract art at the Museum of Modern Art which, is now having trouble with customs officials as told on another page of this issue. The Reinhardt exhibition will be shown at the Galerie Pierre, Paris, from June 15 to 30, and perhaps in London later.

Pauline Palmer Wins Gold Medal

Pauline Palmer has been awarded the gold medal of the Association of Chicago Painters and Sculptors at the annual exhibition being held at the Chicago Galleries until March 8, for "the most meritorious work shown."

Irish Paintings by Feigen

Irish water colors by Peter Teigen will be shown at the Hendrix Galleries, New York, from March 2 to 14. Teigen, born in Minneapolis of Norwegian parentage, now teaches in the Fine Arts Department of Princeton University. He studied at Harvard, at the Russian Academy and in Paris and Italy.

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Abel Warshawsky Paints No Echoes of Chaos



"Our Daily Bread," by Abel Warshawsky.

French landscapes, Parisian street scenes and Brittany fisher-folk make up Abel G. Warshawsky's collection of paintings on view at the Wildenstein Galleries, New York, until March 14. This American painter, who was born in Sharon, Pa., was once a pupil of Winslow Homer. For more than 25 years he has lived and worked in France. Warshawsky is no new name in American art, having had successive showings of his work in this country during a score of years. He is equally well recognized abroad, with pictures hanging in the Luxembourg and other important museums, and with a French Legion of Honor to his credit.

Warshawsky's art is not identified with any

definite era. He avoids like black night the weighty problems now harassing contemporary artists and, in place of echoes of chaos, gives the public only pleasing and picturesque scenes. Shifting atmospheric values, an interesting variety of grayed skies and lucid color are notable qualities in his landscape work, while his figure studies are distinctive in their fluent brush work and able draughtsmanship. The artist likes the scenes that tourists are told to see—the old buildings of neat little French towns, Champs Elysées, bridge and water views from Pont Neuf and St. Michel. For mood he turns to soft spring rains in Paris when the trees are faintly budding green.

Zorach's Old Role

William Zorach, who has achieved distinction both as a sculptor and a water colorist, is showing a group of aquarelles at the Downtown Gallery, New York, until March 14. This is his first exhibition in the water color medium since 1932, and includes a new series painted in Maine. While he started life as a painter, in later years he has devoted himself to sculpture and in a relatively short period has won an outstanding place for himself in this field. Because of its power and its relation to contemporary life, Zorach's work is now considered among the leading American sculpture.

In moments of relaxation Zorach now turns to the first art medium that interested him. Water colors are his release from the physical and intellectual strain involved in hewing out of stone his monumental groups and figures, and his recognition as a water colorist is

attested by the award of the Frank Logan Medal and Prize at the 1932 International Water Color Exhibition at the Chicago Art Institute. He is represented in this medium in the following museums and collections: Brooklyn, Newark, Whitney, Museum of Modern Art, Cleveland, Columbus Gallery of Fine Arts, Chicago Art Institute, Phillips Memorial Gallery, the Harrison Collection and the Los Angeles Museum. As an added feature in the show, two scale models for fountains are included. The presentation demonstrates the use of sculpture in the contemporary scheme, for private gardens, public parks or squares.

Cannon Wins Black-and-White Prize

Florence Vennerstrom Cannon was awarded the prize for black-and-white by the National Association of Women Painters and Sculptors at their exhibition just held at the Argent Galleries, New York, for her aquatint, "Trout." Muriel V. Sibell's pencil drawing, "Chase Gulch, Black Hawk," was given honorable mention.

Helen Gunsaulus Succeeds Gookin

Helen C. Gunsaulus is the new curator of the Buckingham collection of Japanese prints at the Art Institute of Chicago, following the death of Frederick W. Gookin.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

TWELFTH ANNUAL EXHIBITION of the Bookplate Association International at Los Angeles. Open to all. All media. Jury. Honorable mention. For information address: Mrs. Helen Wheeler Bassett, 739 N. Alexandria Ave., Los Angeles, Cal.

Chicago, Ill.

ANNUAL INTERNATIONAL EXHIBITION of the Chicago Society of Etchers at Boullier Galleries, Chicago, April. Open to members. Media: Etching, drypoint, engraving, aquatint, mezzotint. No fees. Awards. Address for information: Bertha E. Jacques, Secretary, 4316 Greenwood Ave., Chicago, Ill.

18th ANNUAL EXHIBITION OF THE SWEDISH AMERICAN ART ASSOCIATION at the Swedish Club of Chicago, March 21-9. Open to Swedish-American artists. All media. Jury. Awards. Closing date for cards, March 7; for entries, March 11. Address for information: Frederick Remahl, 3042 Sheffield Ave., Chicago, Ill.

New York, N. Y.

111th ANNUAL EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, March 18-April 10, at the American Fine Arts Society. Open to living artists. Media: Oil, sculpture. No fee. Jury. Numerous awards. Exhibits received March 2-3. Address for information: Charles Curran, corresponding sec., 215 West 57th St., New York.

20th ANNUAL EXHIBITION OF THE SOCIETY OF INDEPENDENT ARTISTS, at the Grand Central Palace, April 24-May 17. Open to all. Media: Painting, sculpture. No jury. Fees: \$5 membership. No awards. Closing date for cards, April 3; exhibits received April 20-21. Address for information: Mrs. M. F. Pach, 148 W. 72nd St., New York, N. Y.

ANNUAL EXHIBITION OF THE NEW YORK WATER COLOR CLUB, at the American Fine Arts Building, April. Open to all. Media: Water color, pastel. Jury. Closing date for entries, April 9. Address for information: Harry de Maine, Sec., 428 Lafayette St., New York, N. Y.

14th ANNUAL EXHIBITION OF THE BRONX ARTISTS' GUILD, March 30-April 19, at the New York Botanical Garden Museum, Bronx Park. Open to artists of Bronx and other boroughs. All media. Fees: 30c per square foot for non-members. Jury. Exhibits received March 28. Address for information: Charlotte Livingston, Sec., 2870 Heath Ave., Kingsbridge, New York City.

Cincinnati, O.

43rd ANNUAL EXHIBITION OF AMERICAN ART of the Cincinnati Museum Association at the Cincinnati Art Museum, April 15 to May 10. Open to all. Media: Oil, water color, sculpture. No fee. Jury. Closing date for cards, March 9; for entries, March 30. Address for information: Walter H. Siple, Director, Cincinnati Art Museum, Cincinnati, O.

Philadelphia, Pa.

13th ANNUAL EXHIBITION OF AMERICAN ETCHING at the Print Club, May 4-June 30. Open to all. Medium, etching. Jury. Fee 50c for two prints. Awards: Charles M. Lea prize of \$100 for best print. Closing date, April 24. Address for information: The Print Club, 1614 Latimer St., Philadelphia, Pa.

Houston, Tex.

SIXTEENTH ANNUAL OF THE SOUTHERN STATES ART LEAGUE at the Museum of Fine Arts, April 3-30. Open to members. All media. Jury. Awards. Last date for exhibits: March 13. Address: Ethel Hutson, Sec., 7321 Panola St., New Orleans, La.

Springville, Utah

SPRINGVILLE NATIONAL ART EXHIBIT of the Springville, Utah, High School. Open to all. Media: Oil. No fee. No jury. Closing date, March 15. Award: \$500 purchase prize. Address for information: J. F. Wingate, Springville, Utah.

Seattle, Wash.

NORTHWEST PRINTMAKERS EIGHTH ANNUAL EXHIBIT OF AMERICAN AND FOREIGN PRINTS at the Seattle Art Museum, March 11 to April 4. Open to all. Fee: \$1.00. All graphic media. Awards: Prizes and purchases. Jury. Last date for entries, March 4. Address for information: Miss Ruth Pennington, Sec., Northwest Printmakers, Art Dept., Univ. of Washington, Seattle, Wash.

Milwaukee, Wis.

ANNUAL EXHIBITION OF WISCONSIN PAINTERS AND SCULPTORS at the Art Institute, April. Open to Wisconsin artists. All media. Jury. Awards. Address for information: Milwaukee Art Institute, Milwaukee, Wis.

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The News and Opinion of Books on Art

A School Survey

Art education today is under surveillance. An investigation of points of emphasis prevailing in prominent art schools and the industrial qualifications demanded of women for positions in the fields of textile design, interior decoration, costume design and costume illustration conducted by Dr. Eleanor Shepherd Thompson under the guidance of Teachers College, is set forth in a volume entitled "Training Girls for Art Vocations" (Toronto: Clarke, Irwin & Co., Ltd., 137 pps., cloth \$1.25, paper \$.70).

Dr. Thompson's survey included 27 schools, 23 in the vicinity of New York, the others in Philadelphia, Providence, Boston and San Francisco, ostensibly offering vocational training. Her work took in a consideration of the aims and content of the courses of study, consultation with the principal relative to the organization of the work, observation and interviews with teachers and information obtained from directors of placement. The answers to her questionnaires are tabulated at each point.

Considering the commercial aspect, Dr. Thompson interviewed in the textile industry 36 executives and 19 professionals; in interior decoration 32 executives, 30 professionals; in costume illustration, 21 executives, 21 professionals and in costume design 17 executives and 36 professionals. Executives were asked whether they had had specific art training, the sources from which they obtained employees, beginners' wages, the extent of supply and similar questions. Professionals reported on their education, trade experience during school, the standards to which their present work conformed, and their sources of inspiration.

In her summary and conclusions Dr. Thompson discerned "the existence of a hiatus between art school training and employment in trade and industry." She cites the apparent weaknesses in existent school training as follows: insufficient duration of courses in some schools; the admission and encouragement of unqualified students; the organization of problems disassociated from professional contacts; lack, on the part of some teachers, of knowledge of the professional objectives which would be required of students; emphasis on technique instead of creative work, art fundamentals and appreciation; disregard for speed required in commercial work; and the serious handicap of graduates because of youth and inadequate training, insufficient acquaintance with the conditions of trade and industry and the lack of careful placement along the lines of vocational analysis.

"Tentative proposals for the betterment of these conditions" suggested by Dr. Thompson are: a course of at least three and preferably four years; admission and periodic adaptability tests to "weed out" the unfit; courses planned in collaboration with trade and industrial experts; teachers with at least one year's professional experience; emphasis on art principles or creative work, or both; appreciation taught especially within the professional fields; speed as a consideration in grading; the providing of students with opportunity to become familiar with the processes of industry and conditions in business in their chosen professions; and the apprentice plan.

Divine Twins

The alliance of architecture and sculpture, sister arts in the great periods of the past, holds potentialities for contemporary expression, according to Professor Walter R. Agard of the University of Wisconsin. In an extended essay he describes the province of architectural sculpture, gives an evaluation of the most significant monuments in America and Europe and issues a challenge for the coöperation of architect and sculptor in order that our buildings may be expressive of modern needs and interests, material and spiritual. ("The New Architectural Sculpture," New York: Oxford University Press; 90 pps.; 42 illustrations; \$3.00).

Both arts gain from the alliance, for they have an essential kinship: in materials, in forms "capable of satisfying the mind and stirring the emotions" in their emphatic effect upon the observer. Identical, yet dual, standards are imposed upon the two arts: "frank expression of materials," "harmony with natural surroundings," "form following function" and adaptation of materials to utilitarian purpose. Sculpture may enrich the architectural surface, soften angularities and transitions, create an atmosphere of spatial depth, emphasize a focal point, and, because sculpture deals essentially with human forms, personalize the structure. In return, the architect only asks that the sculptor make an organic contribution.

Ferro-concrete marks the birth of "the new architecture." Only 40 years ago its possibilities were discerned by Sullivan and Wright in this country. Experimentation on the continent (the so-called "international style") perfected the humanistic philosophy it engendered. Simplicity was sought. Superficial trappings fell "before the sternly rationalistic demands of cleanliness, speed, power, economy, efficiency." Yet the sculpture who understood this philosophy was not outmoded. Rather, there was even greater need for him.

Professor Agard's chapters devoted to architectural sculpture in Europe, England, public buildings in America, the skyscraper, homes, churches and memorials, are a checklist of instances of significant coöperation between architects and sculptors. He considers the state capitol at Lincoln, Neb., a model for original and forward-looking architecture. "In the noble severity of its surface and masses, the vigor of its tower, the unpretentiousness of its warm, cream-brown limestone, this building stands as a most suitable center for a pioneer state on the Midwestern plains: honest, efficient, forceful, with sober loveliness." In key with the architectural masses,

the wide base reminiscent of the plains, the skyscraper tower symbolizing the power and aspiration of the state, are Lee Lawrie's sculptural decorations. Surmounting the tower his figure, "The Sower," is an "everlasting symbol of hope and a significant reminder of the simple background of toil close to the soil." On the basis of this work and other examples Professor Agard terms Lawrie the foremost American architectural sculptor.

Mestrovic, inheritor of the Byzantine tradition, "more than any other sculptor of our times, has found expression, forceful and sensitive, for the spirit of his people," Professor Agard says. This sculptor's credo is that "sculpture must be based on more than an individual's sensory experience; it must send its roots deeply into the common life."

If, in groping for symbols which will express the essence and aspiration of our age, our artists fall short of the perfection of accepted forms, their dynamic spirit, he thinks, is nevertheless more commendable than the slothful copying or adapting of what their predecessors created "with conviction and enthusiasm."

New Book on Duveneck Being Written

Norman Heermann, who has already written a book about Frank Duveneck, is compiling material for a more extensive volume. Numerous friends and colleagues of Duveneck have contributed information and anecdotes about the artist. Heermann has asked that persons owning paintings, drawings, monotypes, etchings, photographs and letters or knowing stories of Duveneck and his circle communicate with him at 31 East 12th Street, Cincinnati.

Longy-ar Not Goodyear

How this error was made nobody, not even the printer, knows. The article which appeared in the Feb. 1st issue of THE ART DIGEST, answering Charles T. Coiner's attack on American art schools for being out of tune with the times was written by William Longyear—not William Goodyear.

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A Review of the Field in Art Education

Rental Policy

The rental policy for exhibited works of art inaugurated by the American Society of Painters, Sculptors and Gravers publically presented for the first time in the Oct. 15, 1935, issue of THE ART DIGEST, continues to be a topic of cardinal interest in the field of contemporary American art. Those who thought that the society—strong in the quality of its membership but circumscribed numerically—would weaken when instant acceptance did not crown its efforts to obtain a rental fee for its members of from \$1 to \$10 for the exhibition of their works evidently made a mistake. The artists comprising the society are militantly convinced of the justice of their demands, and intend to wage a united fight for them. Despite scant success—the Whitney Museum is one of the few public institutions that have accepted the Society's proposal—membership has grown, and the spirit of the members continues undiminished. Katherine Schmidt, the Society's chairman of the Committee on Rentals, speaking at the American Artists Congress, presented the artists' cause with economic frankness and convincing clarity.

"The rental question is first of all an economic question," said Miss Schmidt. "It forced itself upon our members by the hard facts which they had to face in the last few years. The amiable and pleasant existence of the Society would not have been jarred into the projection of the rental resolution except for the economic collapse.

"That collapse forced the artists to look around and see what happened to their work once it left their studio. In the brighter days before the debacle there was not much thought given to that matter. Suddenly as the economic collapse came and deepened, all sources of income dried up, completely for some and more or less completely for other artists. To survive became a serious struggle. To survive as an artist, as a creative being, meant refashioning the old conditions of life into new conditions that allowed of function and development. The old conditions were ripe and ready for change.

"While the financial collapse precipitated

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action on the resolution, there are other factors which must be described if the background from which the resolution grew is to be understood. If the economic need was the motive force which led to the formulation of the rental resolution by the Society, the real demand for the work of the American artists, in the limited field in which it functions today, is the key to the adoption of the resolution. In other words, the artist's work was being used, and the artist began to feel that it was his right to be paid for that use.

"You are aware that within our lifetime there has been a remarkable growth of exhibitions in this country. Besides commercial galleries, private galleries and clubs interested in the plastic arts, a string of museums has been built over the length and breadth of the country. These museums were built for various reasons. However, there they were,—large impressive buildings, monuments to the wealth and power of the nation.

"The communities in which the museums were built were asked to support them. But how could interest in them be stimulated; how but by bringing to them art which would interest them, art to which they could respond. As a practical matter only contemporary American art could consistently serve that purpose. There were not enough 'old masters' to make up countless travelling shows

\$1,000,000 ÷ 42

A "\$1,000,000 art show" is being held at the Pennsylvania Museum School of Industrial Art. Forty-two artists are represented, every one engaged in the practice of commercial art and most of them no more than 24 years of age. The "million" represents the amount spent by advertisers to put this and other work of the 42 before readers of every type of magazine. The exhibitors, all graduates of the school since 1930, were pupils of Alexey Brodovitch, internationally known advertising expert and magazine editor.

With the collection of paintings, drawings and etchings is posted a tabulation of earnings by the former students totalling in excess of \$125,000. "Brodovitch is responsible," says Jay Raphael of the school staff. "He's against the use of pretty girl advertising and says artists no longer can force us to buy merely through nice looking pictures." He and his students create the new and unusual by use of surrealistic methods—depicting the effect of things on the mind rather than on the eye, in addition to more accepted styles.

"Only such methods as are direct and logical," Mr. Brodovitch says, "arrest the attention and bring the message to the ultimate consumer. Art is of first concern in this practical side of selling. In many cases the newspaper has become the carrier of art through advertising. The trend today in this field is constantly forward."

The artists in this show are employed in leading advertising agencies and by numerous periodicals. Some have become specialists in merchandising fields. One is art director of a leading national magazine. Eight are employed in the office of a Philadelphia agency, and several have become leaders in industrial design and motion pictures.

and the cost of foreign shows came very high. The cost of shipping and insurance of an 'old master' or a foreign show, even if no other fees have to be met, becomes a staggering item. The average American museum, and even the wealthy ones, can afford such luxuries only now and then. Therefore, American shows, cheap in cost, began to be assembled and exhibited.

"Even more pertinent is the fact that American museums discovered that the American public is interested in American art. That fact produced a greater demand for American shows. Any artist of any reputation can verify this out of his own experience. With the passing years more and more of his pictures, prints or sculptures were making the rounds among the museums of other institutions sponsoring American shows. . . .

"For the most part the American artist's work is used only for exhibition purposes, to furnish up museum activities, and to keep the museums alive. If you examine the reports of acquisitions by American museums, the annual expenditure for the purchase and encouragement of living American art is a negligible factor. . . .

"Not all museum directors are opposed to us. Some museums are paying rentals now. Directly or indirectly this is true of the Whitney Museum, Roerich Museum, the San Francisco Museum, the Grand Rapids Art Gallery, the Buffalo Museum and the University of Wyoming."

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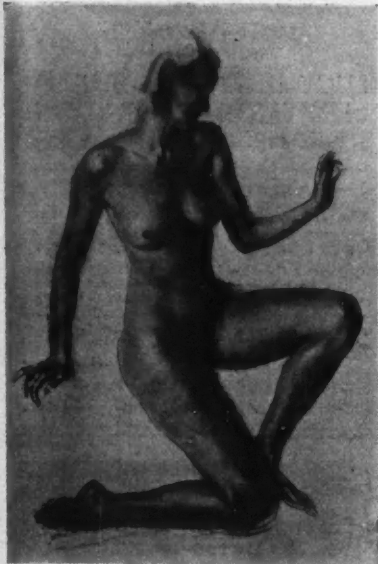
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A Review of the Field in Art Education

Critics of Diverse Views Laud Iacovleff



Drawing in Sanguine by Alex. Iacovleff.

The versatile art of the Russian artist Alexandre Iacovleff, director of drawing and painting at the School of the Boston Museum of the Fine Arts, was presented in a large selection of portraits, studies of various racial types and studio figures, at the Knoedler Galleries, New York. The show, given the entire first floor, brought diversified, but generally agreeing opinion among the critics. Henry McBride of the New York *Sun* described "this exceedingly clever work" as being "definitely 'dated' in the pre-war period," and thought it would be liked "by many persons for that reason." Thomas

Simonton of the New York *American* said: "To view these Iacovleff paintings and drawings is to experience a shock, the invigorating shock and great pleasure attendant upon the recognition of a great talent."

Iacovleff's art to Mr. McBride "spells workmanship, and workmanship is something that even tired eyes may measure. Mr. Iacovleff's pictures and drawings are not 'dashed off.' They represent hours of arduous labor. If you wish to buy labor, therefore, you cannot be fooled in acquiring such productions."

"Iacovleff has something to say and he says it with great skill," according to Mr. Simonton. "He is considered one of the greatest draughtsmen alive. He brings to his work intelligence, observation and the power to be master of his subject and of his canvas. His studies of humans are not only works of art but closely observed and closely argued ethnological documents. He possesses the curiosity and imagination of the scientist—qualities strong in Rembrandt, Da Vinci and Goya. His canvases are executed with sweeping power and easy, confident mastery. He is not tired by the intricacies of a complex composition, by the effort involved in completing logically what he has begun."

The artist revealed a triple personality to Edward Alden Jewell of the *Times*. "Like Stowitts, C. Leroy Baldrige, the late Lucille Douglass, Malvina Hoffman and others, he has developed as a major interest the study of native types and places. . . . So much for what may be called the 'scientific' side of his career, amply revealed in the show. Another phase, indicative again and again among the paintings on view, is purely illustrational. . . . The third Iacovleff 'personality' delivers itself in terms of pure form, as in several of the large conté crayon drawings or in terms of the most ingratiating fusion of form and color."

A Columbus Group

"When five young men who are young, talented and artistically venturesome happen to live in the same city, interesting things may happen." Thus Philip Rhys Adams introduces the first local unit to exhibit at the Columbus (Ohio) Gallery of Fine Arts where, during February, works by Emerson Burkhardt, Robert O. Chadeayne, Lucius Kutchin, Frederick M. Springer and Hoyt L. Sherman were shown.

Despite the diversity of the artists' backgrounds, Mr. Adams, director of the gallery,

finds an underlying unity in their creations. "Perhaps it is the particular American flavor of Columbus which has seasoned the art of such dissimilar native sons as George Bellows and James Thurber," he says, and then concerning the present group: "All five have an indispensable curiosity and dissatisfaction which means artistic life."

Mr. Adams characterizes the exhibitors: "Robert Chadeayne is a forthright observer, sensitive to the suggested patterns of natural landscape. . . . Lucius Kutchin's subtle modulations approach the subjective." His is an "unexpected and personal expression."

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Katherine H. Helm, kinswoman of Abraham Lincoln and daughter of a Confederate general, painted the portrait of Jefferson Davis in Memorial Hall, New Orleans? . . . MacMonnies, famous sculptor and creator of New York's much-abused "Civic Virtue," held an individual exhibition of paintings at Durand-Ruel's in 1903? . . . Millais was ten years of age when he entered the Royal Academy School, the youngest student ever to attend that institution? . . . James Russell Lowell dedicated the first complete edition of his poems to William Page, American painter? . . . Fortuny received two gunshot wounds while making studies on the field of battle for his large painting "The War of Morocco," which was ordered by the Queen of Spain? . . . Edward Burne-Jones once studied for the priesthood? . . . Jan Steen's "atelier" was an old-fashioned inn, of which he was the keeper? . . . Raphael designed his famous Madonna della Seggiola in a primitive courtyard, and upon the top of an empty wine cask, which is traditionally said to account for its circular shape? . . . Greek sculptors frequently worked in the open because they desired to be near the marble quarries? . . . The Paris Salon was first illuminated by "electric light" in 1877? . . . Carl P. Lehmann, Swedish painter, painted 4,800 portraits before he died, aged 84? . . . On the occasion of the purchase in America of the first Raphael, "Madonna of the Flambeaus," William M. Chase said: "Such pictures would be invaluable to our art students," but concludes by saying that "The 'Madonna of the Flambeaus' is not a work of art"? . . . A painting by Americo, a Brazilian artist, contains 400 figures and animals and is 18 feet high and 35 feet long? . . . Courbet was Minister of Fine Arts under the Commune, which doomed the Vendome Column to destruction? . . . George L. Brown is credited with making the first American etching? . . . Tennessee levied a special tax on the work of artists in the late 80's? . . . The first annual exhibition of the works of Negro artists was held in Atlanta in 1887? . . . Frank Morse-Rummel, English-born grandson of the famous inventor and painter, Samuel F. B. Morse, recently held a "one-man" show in London? . . . There were more than 400 etchings by Rembrandt in the Didot Collection before it was dispersed by auction? . . . Luca Giordano, most successful copyist of old masters, when called in as an expert to judge a "fine Tintoretto," smiled as he disclosed a portion of the frame and disclosed his own signature?

—M. M. ENGEL.

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Bought by Whitney



"Javanese Dancer," by Simon Moselsio.
Purchased by Whitney Museum.

From the fund of \$20,000, provided for the
purpose of acquiring contemporary sculpture,
prints, drawings and water colors, the Whit-
ney Museum has purchased for its permanent
collection 36 works from Part I of its Second
Biennial Exhibition. Selections from the
water color section, on view at the museum
until March 18, will be made at the end of
the exhibition.

Among the sculpture purchases were Simon
Moselsio's bronze "Javanese Dancer," repro-
duced above; a "Kneeling Figure," also
bronze, by Robert Laurent; a marble figure
of "A Model" by S. F. Bilotti and Concetta
Scaravaglione's "Group" in wood. The mu-
seum has arranged with Mrs. Lachaise to sub-
stitute "Group" by the late Gaston Lachaise,
which was one of the outstanding works in the
exhibition, for "Standing Woman" in bronze.
A listing of the print purchases will be found
on page 23 of this issue.

Edward Alden Jewell of the New York
Times described the present water color show
as being "an excellent show indeed. Certainly
it is alive with interest; rich in experimenta-
tion, in varied points of view. There are
familiar talents and there are new talents."

Water colors are said to be one of Amer-
ica's major accomplishments in the art field.
There is a certain aliveness and brisk vigor
in the medium that is characteristic of the
American temperament and the rapidly chang-
ing American scene. The Whitney show,
which takes up the first and second floors of
the museum and is filled with the work of
105 artists, gives a comprehensive view of the
progress being made in this field.

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Great Calendar of U. S. and Canadian Exhibitions

- BIRMINGHAM, ALA.**
Birmingham Public Library—March 2-16: Paintings, Isochromatic exhibition. March: Southern Printmakers.
- MONTGOMERY, ALA.**
Montgomery Museum of Fine Arts—March: Water colors, Edmund C. deCelle. Huntington College—March: Water colors, Marcelle Peret. March 10-30: Work by Irene Weir.
- HOLLYWOOD, CAL.**
Stanley Ross Gallery—March 2-14: Oils, drawings, California group.
- LOS ANGELES, CAL.**
ART ASSOCIATION—March: "California Painters of the Desert." Bothwell & Cooke—March 2-14: Water colors, Paul Julian. Los Angeles Museum—March: German primitives; paintings, James Cooper Wright. Ross Dickinson. March 5-April 26: Paintings, sculpture, annual exhibition.
- OAKLAND, CAL.**
Oakland Art Gallery—March: Oils, annual exhibition.
- PALOS VERDES ESTATES, CAL.**
Community Arts Association—To March 13: Paintings, San Diego artists.
- SACRAMENTO, CAL.**
California State Library—March: Water colors, Mary Aubrey.
- SANTA BARBARA, CAL.**
Faulkner Memorial Art Gallery—March 2-31: Paintings, Los Angeles Orientals; old Chinese prints.
- SAN FRANCISCO, CAL.**
Art Center—March 2-18: Oils, Art Center members. California Palace of the Legion of Honor—March: Work by "The Prospectors." Modern work. Paul Elder & Co.—To March 21: Water colors, drawings, frescoes, Julian Williams, S. & S. Gump Co.—To March 7: Drawings, water colors, John Held, Jr. San Francisco Museum of Art—To March 8: Annual exhibition, San Francisco Art Association.
- BOULDER, COL.**
Art Association—March 7-22: Colored wood blocks (A. F. A.).
- COLORADO SPRINGS, COL.**
Fine Arts Center—To March 7: Paintings, New Mexico group.
- WASHINGTON, D. C.**
Arts Club—To March 14: Oils, Tom Brown; color prints, Gustave Bauman. Corcoran Gallery—March 2-22: Etchings, John Taylor Arms. March 7-29: Oils, Gordon Grant. Studio House—To March 7: Work by Harold Weston. United States National Museum (Smithsonian Building)—March 2-29: Etchings, Mildred Bryant Brooks.
- MACON, GA.**
Art Association—To March 15: Paintings, Corcoran Biennial.
- PALM BEACH, FLA.**
Art Center—March: National exhibition. Society of the Four Arts—To March 15: Paintings from Museum of Modern Art.
- CHICAGO, ILL.**
Art Institute—To March 8: Paintings, artists of Chicago and vicinity. Chicago Galleries Association—To March 7: Members' work. Chicago Woman's Club—March: Tree Studio group. Findlay Galleries—To March 15: Retrospective exhibition, George Inness.
- INDIANAPOLIS, IND.**
John Herron Art Institute—March: Indiana artists and craftsmen.
- DUBUQUE, IA.**
Art Association—March: local artists.
- WICHITA, KAN.**
Art Museum—March: Work by Westerners.
- NEW ORLEANS, LA.**
Isaac Delgado Museum of Art—March: Art Association, annual exhibition; paintings, modern French artists (C. A. A.).
- BALTIMORE, MD.**
Museum of Art—To March 25: "Races of Man." Malvina Hoffman. Maryland Institute Art Gallery—To March 6: Work by Florence Riffe Bahr.
- FREDERICK, MD.**
Hood College—March 4-23: Wood block prints in color (A. F. A.).
- HAGERSTOWN, MD.**
Washington County Museum of Fine Arts—To March 8: Cumberland Valley artists. March 10-31: Etchings, Don Swann. March 10-22: Paintings, Isochromatic exhibition.
- ANDOVER, MASS.**
Addison Gallery—To March 22: Paintings, Cleveland artists.
- BOSTON, MASS.**
Museum of Fine Arts—To March 16: Work by Vincent Van Gogh. Art Club—To March 15: Paintings, Arthur F. Musgrave. Doll & Richards—To March 14: Paintings, John Young-Hunter. Guild of Boston Artists—To March 14: Water colors, Margaret Patterson. Harley Perkins Gallery—To March 14: Water colors, Carl Gordon Cutler.
- SPRINGFIELD, MASS.**
Museum of Fine Arts—March 7-April 8: Drawings and sculpture, Gaudier-Brezeska and Mestrovic.
- DETROIT, MICH.**
Institute of Arts—March: Water colors, contemporary Germans.
- KALAMAZOO, MICH.**
Institute of Arts—March: Local artists.
- MUSKEGON, MICH.**
Hackley Art Gallery—March: Drawings, water colors, John Steuart Curry, Thomas Hart Benton.
- JACKSON, MISS.**
Municipal Art Gallery—March: Local artists.
- KANSAS CITY, MO.**
Nelson Gallery of Art—March: Hungarian paintings, Orrefors glass.
- KIRKSVILLE, MO.**
State Teachers College—March 5-26: Mid-western water colors (A. F. A.).
- ST. LOUIS, MO.**
City Art Museum—March: 18th century Venetian paintings.
- MANCHESTER, N. H.**
Currier Gallery of Art—March: Modern Norwegian paintings; oils, Alexander Bower; under-sea paintings, Zarah Pritchard; pottery, Robineau exhibition.
- MONTCLAIR, N. J.**
Montclair Art Museum—March 1-22: Members' show. To March 29: Scandinavian exhibition; etchings of the sea.
- NEWARK, N. J.**
Newark Museum—March: Contemporary painting and sculpture; Tibet exhibition.
- TRENTON, N. J.**
New Jersey State Museum—To March 15: American illustrators.
- CHARLOTTE, N. C.**
Woman's Club—March 3-17: Oils, circuit exhibition Southern States Art League.
- ALBANY, N. Y.**
Albany Institute of History and Art—March: Industrial arts. To March 16: water colors, six Americans; work by Print Club.
- BINGHAMTON, N. Y.**
Museum of Fine Arts—March: Flower paintings by group.
- BROOKLYN, N. Y.**
Brooklyn Museum—To March 14: The dance in art. March: Chinese color prints. Pratt Institute—To March 11: Stage designs. March 11-25: Illustrations by the late John Petrina.
- BUFFALO, N. Y.**
Albright Art Gallery—To March 9: International water color exhibition. March 11-April 24: Buffalo and Western N. Y. artists.
- JAMAICA, N. Y.**
Queensboro Art Academy—To March 21: Work by faculty.
- NEW YORK, N. Y.**
Metropolitan Museum of Art (5th Ave. at 82nd)—To March 8: Work by Francisco Goya. March 8 on: Centenary exhibition, Winslow Homer, Arthur Boyd Houghton. American Folk Art Gallery (113 W. 13th)—Americana. An American Place (509 Madison)—To March 20: Work by Robert C. Walker. Another Place (43 W. 8th)—To March 28: Paintings, Bertram Hartman. Argent Galleries (42 W. 57th)—March 2-14: Water colors, Joseph Guerin; drawings, Sally Lustig; Sculpture, Jessie A. Stag. Art Students League (215 W. 57th)—To March 7: Cartoons and their tapestries; work by William C. McNulty. March 10-21: water colors, work by Rico Lebrun. Babcock Galleries (38 E. 57th)—March: American Masters. Brummer Gallery (53 W. 57th)—March 2-April 4: Paintings, Czobel. Carnegie Hall Art Gallery (154 W. 57th)—Work by residents. Carrol Carstairs (11 E. 57th)—"French Impressionists and After." Ralph M. Chait (600 Madison)—Chinese art. Columbia University (Avery Library)—To March 6: Architectural history of Columbia. March 9-24: Horace Memorial. Contemporary Arts (41 W. 54th)—To March 21: Paintings, Charles Logasa. Decorator's Club (745 5th Ave.)—To March 19: Portraits. Downtown Galleries (113 W. 13th)—To March 14: Water colors, William Zorach. A. S. Drey Co. (690 5th Ave.)—Old Masters. Dudensing Gallery (697 5th Ave.)—To March 5: Water colors of a medieval village. Durand-Ruel Galleries (12 E. 57th)—March 2-28: Paintings, Camille Pissarro. Ehrlich-Newhouse Galleries (578 Madison)—To March 7: Work by Angna Enters. Eight Street Play House (50 W. 8th)—To March 14: Oils, Lydia Cooley. Ferargil Galleries (63 E. 57th)—To March 15: Water colors, Clarence Carter. Fifteen Gallery (37 W. 57th)—March 2-14: Paintings, Lars Hofferup. Carl Fischer Gallery (61 E. 57th)—To March 7: Work by Stanton MacDonald Wright and Ten Pacific Coast Painters. French & Co. (219 E. 57th)—
- Antique Works of Art. Karl Freund Arts Gallery (50 E. 57th)—To March 9: Sculpture, Wheeler Williams. Gallery of American Indian Art (120 E. 57th)—Indian arts. Gramercy Park Art Club (21 Gramercy Park, South)—To March 22: Group show. Grand Central Art Galleries (15 Vanderbilt Ave.)—March 3-31: "Twenty years of etching." John Taylor Arms. (5th Ave. at 51st)—March 9-21: Flower paintings, American contemporaries. Grolier Club (47 E. 60th)—To March 10: Tudor and Stuart books on travel. Guild Art Gallery (37 W. 57th)—To March 14: Paintings, Don Forbes. Arthur H. Harlow & Co. (620 5th Ave.)—March: Early American views. Marie Harriman Gallery (61 E. 57th)—To March 14: French paintings. Jacob Hirsch (30 W. 54th)—Antiques. Dikran Kelekian (598 Madison)—Egyptian and Persian antiques. Kennedy & Co. (785 5th Ave.)—March: Audubon's birds. Frederick Keppel & Co. (16 E. 57th)—To March 14: Four great satirists: Hogarth, Rowlandson, Bellows, Sloan. Kleemann Galleries (38 E. 57th)—To March 14: Paintings, Alice Sloane Anderson, M. Knoedler & Co. (14 E. 57th)—March 2-14: 15th and 16th century engravings and woodcuts. Kraushaar Art Galleries (680 5th Ave.)—To March 7: Paintings, Henry G. Keller. John Levy (1 E. 57th)—To March 7: Paintings, Jean Charlot. Julien Levy Gallery (602 Madison)—To March 10: Paintings, Walter Quirt. Karl Lilienfeld Galleries (21 E. 57th)—Old Masters. Little Gallery (20 E. 57th)—March: Table settings; ceramics by Maude M. Mason. Macbeth Gallery (11 E. 57th)—March 2-28: Portraits-colonial and later; water colors, Stevan Dohanos. Pierre Matisse Gallery (51 E. 57th)—March 2-21: Paintings, Charles Biederman. Guy E. Mayer (578 Madison)—March: Contemporary American and European etchings; ancient Chinese jades and porcelains. Midtown Galleries (605 Madison)—March 2-16: Painting, Isaac Soyer. Milch Galleries (108 W. 57th)—March 2-21: Paintings, Stephen Ettnier. Morton Galleries (130 W. 57th)—March 2-14: Paintings, Robert M. Jackson. Municipal Art Galleries (63 W. 53rd)—March: Work by New Yorkers. Museum of Modern Art (11 W. 53)—March 3-April 19: Cubism and abstract art. Museum of the City of New York (5th Ave. at 103rd)—March: Parades and processions; shop windows; 18th century brocade dresses. National Arts Club (119 E. 18th)—March 5-27: Work by Junior Members. J. B. Neumann's New Art Circle (509 Madison)—To March 7: Water colors, Wassily Kandinsky. New School for Social Research (66 W. 12th)—March 3-21: Paintings, Edward Glannon. New York Public Library (5th Ave. at 42nd)—To April 16: Japanese figure prints, 1775-1800. Dorothy Paris Gallery (56 W. 53rd)—To March 7: Drawings, Hans Foy. Gallery of Georgette Passedotti (22 E. 60th)—March 2-16: Water colors by children, King-Coit School. Permanent Exhibition of Decorative Arts & Crafts (30 Rockefeller Plaza)—March: Background of executive's office. F. K. M. Echn Galleries (683 5th Ave.)—To March 7: Paintings, Rosella Hartman. Reinhardt Galleries (730 5th Ave.)—March: American Concretionsists. Schultheis Galleries (142 Fulton)—American and European works. Jacques Seligmann & Co. (3 E. 51st)—March 2-14: Water colors, Walt Dehner. E. & A. Silberman (32 E. 57th)—Old Masters. Society of Illustrators (334½ W. 24th)—To March 6: Work by Irving Murick. March 7-20: Work by Saul Tepper. Marie Sterner Galleries (9 E. 57th)—To March 7: Water colors, Hubert Landau; sculpture, Jean deMarco. Mrs. Cornelius J. Sullivan (57 E. 56th)—To March 15: Paintings, Chaim Soutine. Symons Galleries (730 5th Ave.)—March: Empire and directoire furniture. Uptown Gallery (249 West End)—To March 6: Paintings by group. Valentine Gallery (69 E. 57th)—To March 7: Water colors, Milton Avery. Walker Galleries (108 E. 57th)—To March 3: Work by Dudley Morris. March 3-17: Work by Molly Luce. Weyhe Gallery (794 Lexington)—To March 14: Sculpture, John Flannagan. Whitney Museum of American Art (10 W. 8th)—To March 18: Part II, Biennial exhibition, American sculpture, drawings and prints. Wildenstein & Co. (19 E. 64th)—To March 14: Paintings, Abel G. Warshawsky. Yamana & Co. (680 5th Ave.)—March 9-31: Japanese textiles, 9th-18th century. Howard Young Galleries (677 Fifth Ave.)—Old Masters.
- ROCHESTER, N. Y.**
Memorial Art Gallery—To March 29: Paintings, American contemporaries; Inter-

Rusticity Theme of Philadelphia Burliuk Show



"On the Road," by David Burliuk.

David Burliuk, Russian artist who has been living in New York since 1922, will exhibit a large group of canvases at the Boyer Galleries in Philadelphia from Feb. 24 to March 17. Burliuk is described by 70-year-old Vassily Kandinsky, who has just closed a show at J. B. Neumann's New Art Circle in New York, as being the "father of Russian Futurism" and one of the founders of the Cubo-Futurist movement in France and Germany. His commonplace themes of the New England coast, Lower Manhattan and his humorously treated Russian subjects are distinguished by the naive and rustic characters which predominate in his canvases. Burliuk's pictorial comment on the quaintness of humanity is a characteristic note in his work.

The artist is a vital and original personality. Using rich and glowing colors, he applies his paint at times with great delicacy, and at other times with a brutal impasto treatment that gives his canvases a semblance of roughly

hewn and colored plaster. The themes that inspire the painter are as various as his methods of pigmentation. From a composition of barbaric color, childlike in draughtmanship, and vigorous in treatment, he turns to a simple study of flowers, or a rural scene, for contrast. When he chooses he can be gracious to nature, but usually the prevailing spirit of a Burliuk picture lies in his frankly simple conceptions of rusticity.

Ivan Narodny, writing in the *American Magazine of Art*, said: "Among the Russian radical painters who came to this country, Burliuk is the most spectacular figure; spectacular in both his art and his personality. Perhaps it has been his versatility that has prevented his works receiving the general appreciation they deserve. He is not only an excellent portrait painter, a landscapist, a decorator and theatre designer, but he is also an excellent poet and short-story writer at the same time."

national exhibition of lithography; Persian miniatures.

SYRACUSE, N. Y.

Syracuse Museum of Fine Arts—March: Associated Artists of Syracuse: hand bound books, Vida G. Benedict and Earl Martin Buck.

CLEVELAND, OHIO

Cleveland Museum of Art—To March 22: Czechoslovakian work.

DAYTON, O.

Dayton Art Institute—March: International exhibition of etchings and engravings; paintings, Paul Wilhelm; sculpture, Seth Velsey; etchings, Meyerowitz.

TOLEDO, O.

Toledo Museum of Art—To April 15: Foreign section Carnegie International exhibition of paintings.

YOUNGSTOWN, O.

Butler Art Institute—March 6-15: Lithographs by Rockwell Kent.

PHILADELPHIA, PA.

Art Club—March 6-26: Oils and sculpture, "The Ten." Art Alliance—March: Propaganda in art. Gimbel Galleries—To March 7: American paintings from Rehn Galleries. Pennsylvania Museum of Art—To March 23: Lorimer glass collection. Plastic Club—March 11-April 1: Oils, sculpture by members. Print Club—March: Drawings by American artists. Warwick Galleries—To March 7: California mission photographs by Devereux Butcher. March 9-28: Paintings, Mathilde Potter.

PITTSBURGH, PA.

Carnegie Institute—To March 5: Associated Artists of Pittsburgh. To March 26: American genre.

PROVIDENCE, R. I.

Providence Art Club—March 3-19: Water

color club. Rhode Island School of Design Museum—March 8-29: Slavic, Russian and Polish crafts.

MEMPHIS, TENN.

Brooks Memorial Art Gallery—March 2-29: American Water Color Society (C. A. A.).

AUSTIN, TEX.

Art League—March 7-28: Contemporary American and European painting (A. F. A.).

DALLAS, TEX.

Dallas Museum of Fine Arts—March: Soviet Art.

HOUSTON, TEX.

Museum of Fine Arts—To March 8: Drawings, engravings, Robert Austin. March: Oils, Grace Spaulding John.

LYNCHBURG, VA.

Randolph-Macon Woman's College—March: Work by Renoir, Degas, Modigliani, Derain, Picasso, Beckman, Prendergast, Glackens, Carrol, and others.

SEATTLE, WASH.

Seattle Art Museum—To March 7: Mexican art; paintings, four Southern California artists; contemporary American lithographs; paintings, Lucy Wells. March 11-April 4: Northwest Printmakers; paintings, Guy Anderson; Persian textiles (A. F. A.); contemporary American paintings from Midtown Galleries.

MORGANTOWN, W. VA.

West Virginia University—March 7-22: Paintings, Isochromatic exhibition.

MADISON, WIS.

Wisconsin Union—To March 6: Indian portraits, Winold Reiss. March 11-April 3: National Collegiate Photographic Salon.

OSHKOSH, WIS.

Oshkosh Public Museum—March: Ohio Print Makers.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



WOMEN'S ACTIVITIES & NATIONAL ART WEEK
(November 8 to 14, 1936)

National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

NATIONAL ART WEEK

It was decided that because of the presidential election it would be advisable to change the date of National Art Week from the first week in November to the second (Nov. 7 to 14). Appointments are being made and committees arranged, telegrams of acceptance are being received almost daily, and everyone seems to be interested and willing to work for the cause of art. The week is sure to be a great success again.

WHY PICK ON THE CLUBWOMEN?

There has been so much material to fill up space lately that up to date it has been impossible to protest against the assertion that clubwomen "just talked about art but did not buy paintings." Anyway, we wanted to get some facts before saying anything. One very modest art fund, a club women's project, originated by Mr. Alvoni Allen, Jersey City, N. J., spent just \$12,262.50 for paintings by contemporary artists, including a few individual purchases. The Penny Art Fund requires each club member to pay one cent a year, for instance, clubs of 2,000 send in \$20, 1,000 members are assessed \$10.00 and so on. This goes to their own state P. A. F. chairman who with the amount buys paintings by state artists in important exhibitions, which are awarded to clubs each year. Reports from all of the states are sent to me every May and the states doing the best work for art receive the awards, which are paintings for which Mrs. Alvoni Allen personally expends more than \$1,000 a year. Here is a partial list of paintings, Penny Art Fund prizes, bought this year by Mrs. Allen which will be awarded during the General Federation of Women's Clubs convention in Miami, Florida; "La Marck Lake, High Sierras," Edgar Alvin Payne, "Musicians of the Dance," Philipps, "Low Tide," Eustace Paul Ziegler, "The Brook," "St. Mary's Ontario," William Greason, "Evening in Connecticut," "The Rockies," Albert Bancroft, "Flowers in the Window," Myra Wiggins.

PAINTINGS IN CLUBHOUSES

It has been my privilege to visit clubs in all sections of the United States. There are many million dollar club houses, others range down the scale to the one room club, housed in a library or a community house. Almost everywhere good paintings are bought for both club walls and private homes. The art chairman of the Friday Morning Club, Los Angeles, was very proud to tell how they bought the beautiful painting by William Wendt which hung over the fire place in their great living room. Because they couldn't afford the \$1,000 or so required, an arrangement was made whereby the club paid a substantial sum down and the balance was raised by the women in various ways until the monthly installments completed the purchase. Both this and the Ebell Club own paintings and have galleries. In Jersey City, the Woman's Club possesses a valuable collection. So do many of the other clubs.

In New York the American Woman's Association built its club house at the cost of more than a million and in every room there are paintings. It has also a fine art gallery and from the walls many sales are made. There are so many instances that there is not enough space to enumerate.

PUT IT UP TO THE MEN

The women are doing their best for art. They would do more but in many cases the husband controls the exchequer and would be exceedingly indignant if the wife spent her household money on works of art instead of food, no matter how much her soul longed for them. So, let's put the matter up to the men. The women are doing their best, but where, oh, where are the paintings in the thousand of Masonic, Elk and Rotary Club Houses all over the United States? Here's a fine field, absolutely clear, for in them no paintings except occasionally a very bad one are seen.

HINTS FOR ARTISTS

Very large paintings are not wanted, no matter how good they may be. There is not wall space anywhere big enough. The average clubwoman has had enough art appreciation courses to know pretty well what she wants, and she does not like the scrambled jumble of abstract or surrealist art, neither does she like crude coloring.

SEATTLE'S RADIO PROGRAMME

With Bernard Blashaw directing and Mrs. Harold Dickson Marsh making the contacts, Oregon will have a radio course on art appreciation. The higher educational system of the state will coöperate.

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Editor : E. V. Stoddard
154 West 57th Street, New York City

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

WE TAKE TO THE AIR

Tune in on March 8 at 5:15 p. m. and hear Albert T. Reid, national vice-chairman, speak on "The Artist and Contemporary Business Technique". What Mr. Reid says is always valuable. The station is WJLAL. One should dial 6040 kilocycles. It is the London-Berlin hook-up.

IN MY OPINION

Could anything be fairer and more open-minded than the action of your executive committee in my case?

Before signing up I told them that while I was in hearty accord with many of the ideas they had, to some of the ideas of at least some of the members I was frankly hostile. "O.K." was the answer—although it was somewhat less inelegantly expressed—"The bigger variety of opinion we have the better off we are. If you really have any ideas go ahead and push them as hard as you can. We are quite ready to be convinced."

Again I ask you, could anything be fairer? You can play ball with a crowd like that.

And so it comes about that what is written here in no way represents the opinion of the League and is not written by an official spokesman or anything like that. It may very well be that I am the only person in the world who agrees with me.

A PROPHECY

In 1912 I made the prophecy that the next group of great painters would arise in this country, and I did not think the prophecy was a rash one at all. Almost the first question that was asked me on my return was: "What is the matter with art" (or, more specifically, painting,) "in America?"

I was not aware that anything much was the matter with painting in this country, and said so. But the question made me look about and it also reminded me of my prophecy. I cannot claim that it has been fulfilled—as yet—but I am a long way from being willing to admit that I was a false prophet, though I would make the same prophecy today with somewhat less assurance than I did twenty-four years ago, for I have gradually become convinced that some things are not quite all right with American painting. Some of these things are beyond the painter's control. For others he has only himself to thank—or blame. Of course nothing has ever been all right anywhere at any time.

The opinion of a native who has long looked on things from a distance must be different from that of one who has been right in amongst them—and it may be interesting. I am going to give mine.

CONDITIONS RIPE FOR GROWTH

The development of a great art is not a matter of chance. It comes only when conditions are favorable—very much as if art were some kind of a vegetable dependent on good

soil and good weather for properly maturing. Are conditions here right for the growth of great painters and the production of great paintings? In my opinion they are—with one exception.

The exception, which we can hope is transitory, is the regimentation of painters by the government and the plastering on the poor things of a fragment of a scrambled alphabet. Worth while painting has never existed under government control and under the dictation of an official and bureaucratic "art," though it has sometimes struggled into life in spite of such conditions. This, too, is only my opinion. If you disagree with me tell me so. I'll listen.

WHAT IS NECESSARY

In the first place public interest is needed, as otherwise whatever there is of genius in a community will be turned, whether it wants to be or not, into other activities. The public is interested in painting; in fact, the growth of interest during the twenty-four years since my prophecy has been enormous. Even the reticent American man is no longer indifferent and the admirable American woman is enthusiastic. This is not only a necessity but a sharp spur to good work—a sort of super-charger.

The second great need is satisfactory material for the painter to work on. Does that exist? I'll say it does. I have traveled in half a hundred countries and this one is the most paintable—and by far. What it offers is not obvious, but it is tremendous and of infinite variety. And it is new, for so little of the enormous amount has been used that it can be called untouched. It is just waiting for the painter of courage and insight to use. But the painter must have insight and he must have courage for it is new. America cannot be painted as the French have painted France or the English England, nor as the Russians are painting. The American cannot imitate and get away with it. He must create.

I believe he can. That is my opinion.
E. V. STODDARD.

A 1936 Honor for Hamilton

The McClees Galleries, Philadelphia, will sponsor a benefit exhibition of oils, prints and drawings by John McLure Hamilton, now practically blind, and impoverished, March 2 to 16. The highlight of the drawings is a study of the coronation horses of King George V of England. The art world is told that Hamilton, who is now 83 years old, is rapidly losing his vision. He studied in Antwerp and Paris. Among his honors are membership in the Royal Society of Portrait Painters in London, medals from the Paris Salon and the Pan-American, St. Louis and San Francisco expositions.

Canvases by Hamilton hang in the Pennsylvania Academy of the Fine Arts and the Carnegie Institute.

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Yamanaka Exhibition Reveals Astonishing Mastery of Old Nippon



Gold Painted "Suehaku" Paper.
Considered One of the Most Beautiful of the Momoyama Elaborates. 17th Century.

From an era when art and industry collaborated to add to the dignity and splendor of living, the 9th to the 18th century in Japan, a collection of brocades, embroideries and fabrics will be shown by Yamanaka & Co., New York, March 9 to 31. Eighty-five panels of varying size, originally temple banners, court costumes or robes worn by actors in the celebrated No drama, illustrate the skill which was attained in weaving, dyeing, stencil decoration and embroidery in one of Japan's greatest epochs. By reason of their historic value as well as their artistic significance, these specimens are destined to enrich museum and private collections of note.

While a few of the examples have come down from the 9th century, the bulk of the collection illustrates the culmination of the textile art in Japan. These Nipponese fabrics assembled by Yamanaka from China, Persia, India and the scattered provinces of Japan, are of equal importance with those preserved

at the Shoso-in, imperial treasure house at Nara, where once each year by the decree of the Empress they were shown to the nobility and to invited connoisseurs. The common Japanese subject only heard their glory spoken of.

Silk weaving was brought to Japan by China as early as 300 A. D. Two centuries later saw the serious development of the industry after the Emperor Yuriaku ordered that mulberry trees be planted and weavers trained in his various provinces. But the craft of silk weavers gained prestige with the introduction of Buddhism in the middle of the 6th century. Hangings were required for the temples, fine vestments for the priests, and, when the doctrines swung popular attention from military interests to the amenities of life, dress itself became a fine art. Textile designs from the 15th to the 18th century display the salient gift of the Japanese for abstracting from natural forms gay and spontaneous rhythms which have the inevitability and effortlessness which characterize the highest art.

One can only imagine perhaps the spectacle of a court clothed in these gorgeous costumes, designed by the great artists of the day and executed by highly skilled craftsmen. But the panels made from portions which have survived are worthy of careful study. The motifs employed are those common to other types of decoration,—seasonal symbols, family crests, mythical creatures, the turtle for longevity, the lotus for purity, scrolls denoting scholarship, fans, shells, boats and Japan's favored flowers. With these simple ingredients, the artistry of the textiles lies in the composition of the designs and the technique of execution.

The simplest decorations in the Yamanaka collection are painted and stenciled, while the more elaborate are given variety by the use of tie-dye, batik and rich embroidery in silk floss or gold thread made of very narrow strips of twisted paper laid with unerring accuracy. According to Audsley's "Ornamental Arts of Japan" embroidery moved Westward from India or China. Thus the stitches employed by the Japanese are similar to ours, the satin stitch, overlapping, couching and knotting. Another writer on textiles, Violetta Thurstan, says: "To a comparatively small extent was the art a ladies' accomplishment cultivated within the domestic circle." Embroidery was done by especially trained men, the profession being among the most honorable in Japan.

In the 15th century the designs were more restrained than in the later work but even the most extravagant patterns reveal the discipline of unerring composition and refined taste. Infinite toil was lavished upon the decorations. Many of the fabrics combine resist-dyeing, tie-dye, stencil, gold paint-



White Figured Satin Panel of the Tokugawa Period, with Gold Embroidered Paulownia Flowers and Batik Raft Design. 18th Century.

ing and varicolored embroidery. From the Momoyama period, of the 17th century, an unusual panel is herewith reproduced by *THE ART DIGEST*. Brown stripes are shot into the light blue fabric, the pattern being developed in horizontal stripes. An ogee design applied in gold paint unites the ombre planes. In the lowest section the background is plain, relieved by the embroidered willow design which carries into the next panel where the material is batiked brown and stencilled with golden swirls. The stripes alternate with batiked areas as the embroidered motifs counteract geometrical monotony.

In the Tokugawa textile shown herewith the fabric is a white figured satin. Turquoise blue is the dominant color of the embroidery, which represents a raft covered with paulownia flowers.

Great variety obtains in the 85 panels in the Yamanaka collection. The patterns reflect the prevalent designs employed in the paintings and prints of the successive periods.

Two Exhibits at Argent Galleries

Water colors by Joseph Guerin and charcoal drawings by Sally Lustig will be shown at the Argent Galleries, New York, from March 2 to 14. Guerin, who studied under John Singer Sargent and Jonas Lie, is a direct worker. His scenes along the Harlem River and East River, as well as his street subjects in the poorer districts are loosely handled in broad color accents. The artist is mostly interested in boats and water. For light effects and mood qualities he prefers early morning scenes, the river on a stormy day or in the icy grip of winter.

Miss Lustig, Roumanian born, likes to depict Negroes in charcoal, usually selects street beggars and dusky youngsters with mothers, which she treats in a sympathetic manner. Like Guerin, she works broadly, intent on getting the true character and essence of a scene. Besides landscapes, she will exhibit portraits of Leon Dabo and Paul Eldridge.

Museum Buys an Isabel Bishop

The Metropolitan Museum of Art has purchased an oil and tempera painting, "Two Girls," by Isabel Bishop from her recent exhibition at the Midtown Galleries.

A New Exhibiting Group

The Gramercy Park Art Club, newly organized in New York at 21 Gramercy Park, South, will hold a group exhibition from March 2 to 22. Based on coöperative ideas and directed by Florence Tricker, this club's members pay \$5 for the privilege of exhibiting two pictures a month. However, for the current show, exhibitors were invited to contribute an entrance fee of \$3 per entry, with a limit of three works. Miss Tricker, formerly director of the St. Petersburg (Fla.) Art School, is a graduate of the Philadelphia School of Design.

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JOHN STEUART CURRY
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ADOLPH DEHN
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GORDON GRANT
WILLIAM HEASLIP
ALBERT HECKMAN
IRWIN HOFFMAN
MOSES HYMAN
PHILIP KAPPEL
ANDREW KAROLY
ROBERT LAWSON



"SARDINE FLEET AT ANCHOR" by George Elmer Browne
[Plate Size 12" x 10"]

THE ARTISTS

DORIS LEE
W. B. LOCKE
LOUIS LOZOWICK
LUIGI LUCIONI
MARG. MANUEL
JOS. MARGULIES
EARL MCKINNEY
IRA MOSKOWITZ
JEROME MYERS
FRANK NANKIVELL
H. AMIARD OBERTUEFFER
FREDERICK L. OWEN
ROSELE OSK
HENRY PITZ
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"WHERE MEMORY LINGERS" by C. Jac Young
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"AESTHETIC PLEASURE 1936" by Peggy Bacon
[Plate Size 8 3/4" x 6"]

